

artonview



NATIONAL GALLERY AUSTRALIA

ISSUE NO. 3 SPRING 1995

MUSEUMS • CD-ROM • UDO SELBACH • CHINESE ART

1968

radical forms of art emerged as youthful
rebellion flared around the world



1968

the catalogue

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1968: the exhibition

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The Canberra Times

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Free to Members
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(cover detail and back cover)

Jackson Pollock *Blue Poles* 1952

oil, enamel and aluminum paint on canvas

210.4 x 486.8 cm National Gallery of Australia

© 1995 Krasner/Pollock Foundation/ARS, New York

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MUSEUMS

This issue of artonview marks the National Gallery's thirteenth birthday. We celebrate the occasion across great distances with two other young public galleries: the Kunstsammlung Nordrhein–Westfalen, Düsseldorf, and the Kimbell Art Museum, Fort Worth. Both galleries were established in the 1960s; they are now important collections on the world stage.

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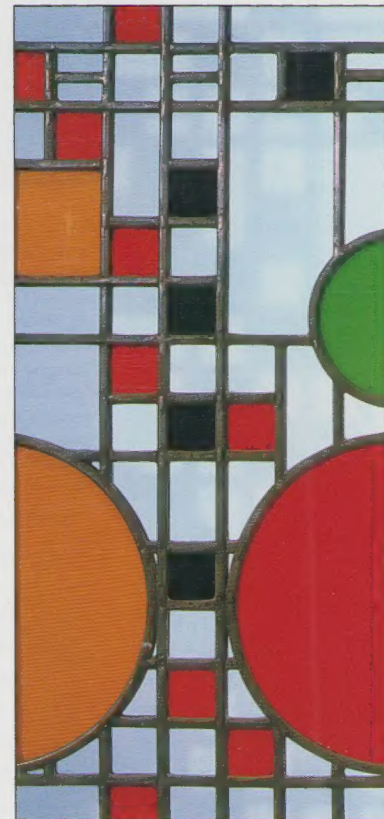
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director's introduction

This special issue of artonview coincides with the Gallery's thirteenth birthday; and we celebrate by featuring the stories of two other young galleries in the international sphere: the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and the Kimbell Art Museum, Fort Worth. Although their stories are very different — and our own is different again — there are parallels to be found; and the overarching inspiration is the same. Here I can do no better than quote from the concluding paragraph of Düsseldorf's Director, Dr Armin Zweite: 'My colleagues and I are inspired by our fruitful work and, especially, the hope that we can make a contribution to enlightenment and engage our visitors with works of art that may change their views and, at the very least, make a major contribution to extending their awareness that life ought not be exclusively governed by purpose and rationality.'

Our opening on 12 October 1982 was proclaimed 'an event of national importance'. The promise of that proclamation has been realised: our national status is undisputed — visitor numbers indicate that more than two-thirds of those passing through the Gallery's doors are from interstate or overseas; and this impact is registered in tourist statistics for the ACT. Increasingly we are touring works from the National Collection to galleries overseas.

Our charter — to acquire, conserve, research and make accessible a National Collection of works of art for the benefit and enjoyment of all people — is being fulfilled.

The Qantas birthday lecture on Saturday 14 October will be a memorable event. We are fortunate indeed to welcome to the Gallery John Richardson of New York City and Connecticut, biographer of Picasso and close personal friend of the artist. I invite you to celebrate with me on that occasion.

Betty Churcher



Before lunching with the Director, Betty Churcher, and visiting the Matisse exhibition, the two-millionth visitor to National Gallery Travelling Exhibitions, Ms Adrienne Matthews of Alice Springs was photographed with Peter Zanker, Chief Manager — Business Banking, of the Commonwealth Bank, Canberra, the Director, members of the Travelling Exhibitions staff and Deputy Director Alan Froud. Ms Matthews' trip to Canberra was jointly funded by the Commonwealth Bank and the National Gallery.



Through the National Gallery of Australia Foundation, the T.T. Tsui gift to the Gallery of twenty-seven rare pieces of Chinese art has recently been supplemented by the loan of six important ceramic pieces — each piece is a significant example of its type.

Pilgrim flask Underglaze blue floral design and carved Buddhist emblems under celadon glaze Qing dynasty, Qianlong period (AD 1736–1795) H: 47.8 cm
On loan to the National Gallery of Australia from Dr T. T. Tsui of The Tsui Museum of Art, Hong Kong.



Experiencing the Gift

Robert Jansen

stayed at Riversdale for two weeks in August 1994 as part of the Bundanon Trust's artists in residence program. His research was concerned with issues of native title with respect to the Bundanon properties.

The primary distraction when working at Riversdale (the first Shoalhaven property of Arthur and Yvonne Boyd) is the magnificent view of the Shoalhaven River. At any time of the day, the serenity of the bush landscape merging with the calm waters attracts attention and seduces thoughts. Changing light offers distinct shapes and colours from dawn to dusk. It is a quiet yet powerful environment that inspires ideas of peace and harmony.

Riversdale embodies a significant history which tempts visitors into their own delusions of artistic talent. The sweeping lines of the river and diversity of the bush are redolent with challenges and possibilities. On occasion, the abundant birdlife interrupts creative thought; but in the early morning, the chorus summons activity. Impending sunset signals the start of another busy evening for the colony of wombats. These prolific lawnmowers of the night are reluctant to concede control over any corner of their territory.



The wombats have needed to adjust to the recent removal of the lantana bushes, which had been a dominant feature at the river's edge. The lantana is being brought under control at a lightning rate by local workers under the Landcare and Environment Action Program; and substantial regeneration will continue at Riversdale.

After sporadic occupancy at Riversdale during the 1970s, Arthur and Yvonne Boyd purchased Bundanon, a short distance up river, in 1978; they subsequently acquired Earle Park with Sidney Nolan. In March 1993 Arthur and Yvonne Boyd gifted to the nation the historic Bundanon properties. The bequest includes a large collection of art, letters, photographs, antique furniture and three grand pianos. The land is now administered by the Bundanon Trust. This public company cannot sell parts of the land nor dispose of other assets. In accordance with the intentions of Arthur Boyd, the Trust is developing Bundanon, Riversdale and Earle Park as a living arts centre. By conserving the natural and cultural heritage of the land and providing access to the Shoalhaven River, the Trust is carrying out its charge: 'to encourage an appreciation and understanding of the importance of the landscape in the lives of Australians'.

Perched up the hill away from the flood plain, Riversdale blends with the natural surrounds. Accommodation is in spacious bedrooms with century-old timber floorboards, illuminating French doors and a structure offering cool breezes in the summertime. Arthur Boyd had the original building moved slightly and constructed an adjoining kitchen, diningroom and the 'big room'. Otherwise known as the music room, this enormous open space houses a grand piano, and the Arthur Boyd designed high ceiling provides outstanding acoustics. The 'big room' also contains a selection of Arthur Boyd's paintings, many examples of pots and ceramic sculptures credited to various members of the Boyd family, and several substantial pieces of furniture.

The adjoining studio built by Boyd recedes into the landscape. It is now used to display his work, but still shows signs of energetic painting activity; and toward the back of the studio a palette remains heavy with colour.

Related to the Boyd art are the intellectual interests of the Arthur and Yvonne Boyd partnership. Visitors to Riversdale have access to an interesting collection of books which are included in the gift to the nation. The dominant topics of reading for the Boyds can be characterised in broad and complementary groupings. Works of Ibsen, Shakespeare, Chaucer, Orwell, Keneally and Williamson share shelves with very many art books. Another theme is a wide-ranging engagement with Australian issues — its poetry, landscape, people and history. The collection evinces a progressive outlook with the works of Bertrand Russell, Samuel Beckett, Jean-Paul Sartre and Hannah Arendt, books on feminism and indigenous cultures.

Viewed collectively, the donation of the properties, commitment to the land, and interest in progressive issues suggests that Arthur Boyd has continued to adhere to a personally constructed agenda for life.

Riversdale is the focus for short term artists in residence projects which allow people from various disciplines to experience the creative atmosphere of the Shoalhaven River. Long term plans include the extension of facilities at Riversdale to cater for greater numbers of students and artists. The Bundanon Trust will also encourage participation from the community, with workshops and open days as part of the local area arts festival. Every visitor to Riversdale will marvel at the generosity and vision of Arthur and Yvonne Boyd.

Robert Jansen

The author is a Visiting Scholar in Political Science, Research School of Social Sciences, Australian National University

(above) In the garden, Bundanon, Lenore Boyd's bronze: *Genesis*

(previous page)

The studio and the single men's hut



Members Bus Trips to Bundanon resume in the Spring. A great day's outing: it is among the most popular of our Members events. Numbers fill quickly. Please consult the Calendar for details.

For information about National Gallery Association Membership or Members events, please telephone the Membership Manager, Sylvia Jordan, on (06) 240 6504.

A Floriade Picnic

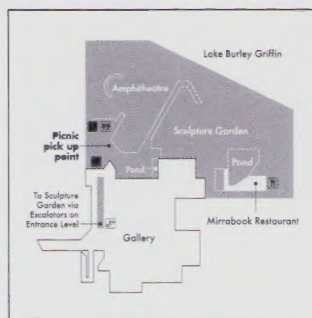
During Floriade enjoy a Gourmet Picnic in the Sculpture Garden* at the National Gallery

Cold Pork Pies, pesto stuffed racks of lamb, smoked salmon with cucumber & dill, rare roast fillet of beef with horseradish, potato or pumpkin salads, antipasto, charcuterie, more, much more.



**'One of the best native gardens in Australia'*

Don Burke, Burke's Backyard



For further information & orders (06) 273 2836

the foundation

If you are over 25 and under 40, with a penchant for fine art, fine food and entertainment, you will have the opportunity to simultaneously assist with the development of the cultural heritage of the nation by becoming a member of the Foundation's newly formed social group, the Xpressionists.

This group will have access to the resources of the National Gallery as its exclusive venue for functions and events. The profits raised by Xpressionist events will be directed to establish contemporary art acquisition programs as well as assist with the Gallery's access programs.



The Corporate sponsorship committee of the Foundation has completed a business plan for the Canberra Group. Although this work addresses a number of areas for the strategic consideration of the Foundation, one clear outcome is to recommend a new corporate level of membership. Local businesses and professional groups in Canberra will be invited to take out Corporate Membership — which will provide excellent business development and networking benefits. A portion of the funds raised by this new level of membership will contribute to the full-time employment of a market and business development officer to further the goals of the Foundation — and the Canberra region in particular.

Please contact Pam Owen at the National Gallery of Australia Foundation Office on (06) 240 6410 for more information about any of the Foundation's programs.

The development of a program of cooperation between two national institutions (the Australian National University and the National Gallery) whose research in areas of Asian culture is a parallel undertaking, should prove to be mutually beneficial. The gift of the Tsui Collection of Chinese Art has been the catalyst for discussions to proceed with the Vice-Chancellor, Professor Deane Terrell, regarding areas of joint interest. A small working group has been convened and includes professorial representatives from all faculties involved with Chinese culture, Professor Williams from the Institute of the Arts, senior officers from the Department of Foreign Affairs and Trade, members of the Gallery's Department of Asian Art and Foundation representatives. The coordinator is Janelle Bonner of the Vice-Chancellor's staff. The program will allow greater flexibility in the development of the resource bases of the two institutions, the rationalisation of personnel and the publication of research material on Chinese culture.

faces in view



with Caroline Turner at Matisse opening



tate magazine's Tim Marlow with Betty Churcher



Roger Butler, curator of Sydney by Design



Belly dancers, Matisse in Morocco night



Viewing Matisse with Barbara Brinton



Members at Matisse



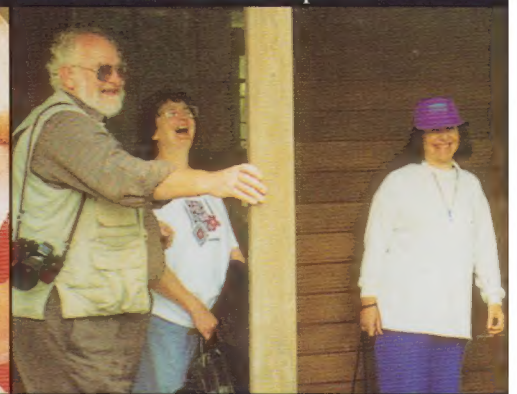
Members and guests arrive for dinner and Matisse



at Matisse media preview



at the Alice Springs opening of Sydney by Design



Members at Bundanon

faces in view



at the 1968 party



at the 1968 party



the AEA Matisse dinner



Hon. Michael Lee MP; David and Jane Singleton, Sir Robert Cotton at the Sydney opening of In Our Own Image



at Matisse



Peter Hyatt, guest lecturer at World Architecture Day



Doug Hall



with Roy Churcher at Matisse



at Matisse



at the 1968 party

*It is the critical task of museums to historicise the present –
to imagine it now as the future important past.*

The Kunstsammlung Nordrhein-Westfalen in Düsseldorf

is one of the youngest museums in the

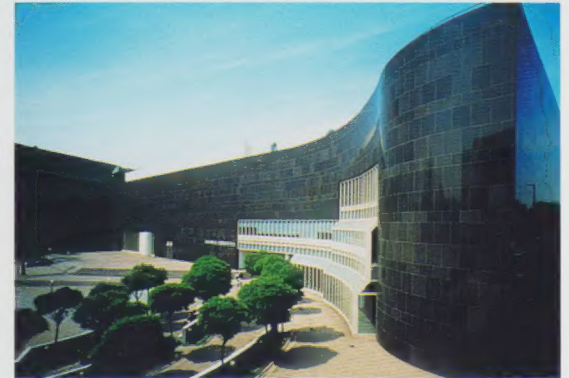
Federal Republic of Germany. It was founded in 1961. The collection is exclusively of the

twentieth century. Dr Armin Zweite, gives a

profile of the museum and the collection and

provides illuminating insights into his

philosophy of collecting contemporary art.



Director, Dr Armin Zweite

(above right)

Façade of the Kunstsammlung Nordrhein-Westfalen, erected 1981–86 by Danish architects Hans Dissing and Otto Weitling

(opposite)

Richard Serra *Running arcs (For John Cage)* 1992
CorTen steel three parts: each 400.0 x 1700.0 x 5.0 cm

Kunstsammlung Nordrhein-Westfalen
© 1995 Richard Serra/ARS, New York

The very name Kunstsammlung Nordrhein-Westfalen (Art Collection North Rhine-Westphalia) was a distinctive choice: it is a collection of art held in the State of North Rhine-Westphalia. The name was a deliberate renouncement of the more extensive claim present in titles such as Staatgalerie Stuttgart (State Gallery Stuttgart) and Nationalgalerie Berlin (National Gallery Berlin). This institution is about art and nothing else. Since its foundation, all historical/cultural reflections have been disregarded.

In 1960, the then State Government in Düsseldorf purchased no less than 88 of Paul Klee's works from the renowned American collection of G. David Thompson in Pittsburgh, comprising 52 watercolours and paintings, 35 drawings and one painting on glass. The move was exceptional; it was spectacular, and created a stir even beyond the State's borders.

It is worth noting that the region's cultural concerns are almost exclusively the responsibility of cities. This applies to opera houses, to exhibition centres, and last but not least to

museums — all the museums in the region are local government institutions. The Kunstsammlung is a remarkable exception. Although the State Government purchased Klee's works without having the establishment of a collection in mind, a year later it founded the Kunstsammlung Nordrhein-Westfalen.

What led to this spectacular purchase? In the first instance, it was the oeuvre of Klee. Stigmatised by the Fascists as a degenerate, he was inadequately represented in the collections of municipal museums. It should be remembered that Paul Klee (1879–1940) lectured for a number of years at the Düsseldorf academy, notably during the crucial years leading up to Hitler's seizure of power between 1931 and 1933; therefore the motive of a spiritual reparation should not be overlooked as one of the reasons that led to the establishment of this museum.

The Kunstsammlung Nordrhein-Westfalen Foundation was created in 1961 and Werner Schmalenbach was appointed Director (he remained Director until 1990). At first, there was no proper home for the growing collection. And the budget was relatively modest, considering the prices on the international art market at the time; it was very promising, nevertheless, given the dismal situation of other museums in the Federal Republic of Germany. In the years that followed, Werner Schmalenbach put together with terrific intention, a good eye and an element of luck, an impressive collection which, at least in Germany, is without comparison. Apart from his other contributions, the collection remains Schmalenbach's great achievement, one that is highly esteemed, especially when compared with other collections put together in Germany in the 1960s, 70s and 80s.





Initially, as public funds permitted, the State of North Rhine-Westphalia, as the mainstay of the Foundation, supported the young institution relatively well. From time to time there were massive financial contributions from the public sector, such as Westdeutscher Rundfunk (West German Radio) which, in the mid-60s, donated millions of deutschmarks for acquisitions. In the late 1960s and 70s, however, the State of North Rhine-Westphalia, dependent on mining and steel industries, experienced major economic crises which sometimes meant there were practically no funds for acquisitions. (In relation to staff costs, exhibitions and maintenance of offices and exhibition areas, the Foundation is 100 per cent financed by the State of North Rhine-Westphalia.)

Nevertheless, with sometimes adequate but mostly limited resources, Werner Schmalenbach achieved the unheard of: he succeeded in acquiring a number of breathtaking masterpieces. In this, he was supported by Gesellschaft der Freunde der Kunstsammlung Nordrhein-Westfalen (the Society of Friends of the Art Collection North Rhine-Westphalia). The society, of about 500 members, is very active, particularly under the direction of the current President, Robert Rademacher. It finances many acquisitions from membership fees and donations. Recently, an important work by Robert Rauschenberg, a sculpture by Cy Twombly, and four original plaster sculptures by Max Ernst were purchased in this manner by the Society of Friends.

Right from the beginning the direction of the collection was clearly defined: an emphasis on twentieth-century paintings — excluding sculptures, multiples and graphic works. The focus concentrates on Europe and America, and nothing outside these fields has been included in the collection to date. In retrospect, it seems that it was only this limitation that made it possible to maintain such a high standard in the collection over the three decades of its existence.

The collection's first home was Schloss Jägerhof — in the centre of Düsseldorf's Hofgarten — a lavish, baroque two-storey residence built around 1750 by J.J. Couven which, after the Vienna Congress when Düsseldorf joined Prussia, was inhabited by members of the Prussian royal family. The quarters were rather modest and only parts of the growing collection could be exhibited. The first exhibition was held in 1965. In 1968 a larger exhibition followed in the Düsseldorfer Kunsthalle, which then travelled to the Kunsthaus Zürich. In 1974 the collection was exhibited at London's Tate Gallery and, in 1979, at the Villa Hügel in Essen.

It was clear from the outset that the collection, growing gradually in size and profile, could not be housed permanently in the baroque mansion. In 1975 a competition for the design of a new building was staged with more than 100 architectural firms participating. Hans Dissing (born 1926) and Otto Weitling (born 1930), colleagues of Arne Jacobsen, won the competition. Building began in 1981 and, on 14 March 1986, the grand and elegant building with its black shimmering granite façade was opened at Grabbeplatz in the centre of the State capital of Düsseldorf. A total of 2600 square metres is available for the presentation of the collection, with a hall of 550 square metres for temporary exhibitions. The lighting is reminiscent of Louis Kahn's Kimbell Art Museum in Forth Worth. There is a reference library which is open to the public, an educational section with three permanent staff, a restoration workshop, as well as other essential facilities for the running of an exhibiting museum. Aside from security staff, the museum employs 59 people. All in all, it is a modest institution in size, with a rather modest number of works in the collection — limited, yes, but of a high standard.

A bequest, made in 1965, deserves mention: Julius Bissier (1893–1965) donated his estate, including hundreds of ink drawings. (These days Bissier is not well known, but in the early 1960s he staged many international exhibitions.) As the director of the Kestner Society Hanover, Werner Schmalenbach prepared and co-initiated the international breakthrough of this artist through an exhibition of his work in 1958. Undoubtedly, the work of Schmalenbach was the reason for Bissier's noble gesture. Consequently, within the collection, there are two centres of gravity of unequal weight — Klee on the one hand, Bissier on the other. Other donations from the private sector have been negligible, mainly due to the fact that in Germany, unlike France, property taxes and death duties cannot be discharged by donating works of art to public collections. Although the legal prerequisite exists at the Federal level, its execution at the State level causes major problems.



Piet Mondrian *New York City II* 1942–44
oil on paper on canvas 119.0 x 115.0 cm
Kunstsammlung Nordrhein-Westfalen

(opposite)

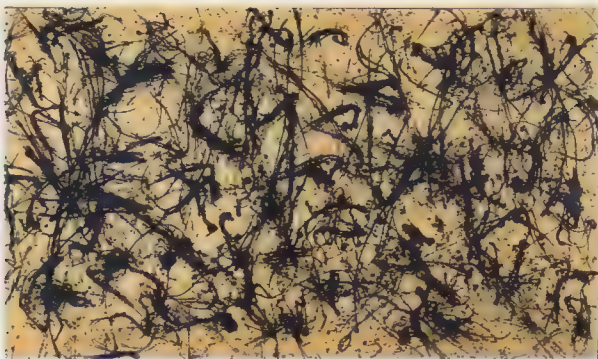
Paul Klee *Black Prince* 1927
oil on black background canvas, white tempera,
glued on wood 33.0 x 29.0 cm
Kunstsammlung Nordrhein-Westfalen



What is the extent of the collection?

I have already noted the unique major works. Chronologically, the collection begins with Fauvism and extends to the present. Cubism is represented with exemplary pictures, and then, of course, we have the German Expressionists — here it is worth noting that, from the Brücke group, only Kirchner is well represented and not the other protagonists (Schmidt-Rottluff, Otto Mueller and so on). Max Beckmann is represented, as are George Grosz, Picasso, Braque, Léger, Matisse, de Chirico with a number of extraordinary works, and Mondrian with no less than four exceptional works. There are four Kandinsky paintings, including *Composition IV* and *Composition X*; Max Ernst is represented with a number of major works from the 1920s and 30s; and Magritte with works from the late 1920s — the latest acquisition in 1995 is his *Les Jours Gigantesques*. Miró is well represented, as is Bonnard with his wonderful *Terrace de Vernon* from the 1920s. The post-war period includes works from Dubuffet to Ellsworth Kelly, and important works by Jasper Johns, Robert Rauschenberg, Roy Lichtenstein and others.

In 1990, after many years of service with the Städtischen Galerie im Lenbachhaus in Munich, I became Director of the Kunstsammlung Nordrhein-Westfalen. I realised that the continuation of Schmalenbach's legacy would not be an easy task for two reasons. On the one hand, the financial resources were no longer as they had been in the late 1970s and 80s; and at the end of the 80s there was an explosion in the prices asked for outstanding works from the classic modern period. Basically, that prevented the extension of the collection based on its historical nucleus. On the other hand, there was a definite need to bring the collection closer to the present, that is, into an era where quality criteria have not yet been quite defined and where one is perpetually confronted with changing and new evaluations.



The Kunstsammlung Nordrhein-Westfalen is not an experimental institution. It endeavours to show the achievements of art in this century through an exemplary selection of the highest attainable quality. We don't collect older works just because they're old, or contemporary works because of their novelty and topicality. We collect works that mean something to us now, above all, because we hope that they will be of relevance in the future. Only this hope — that something will have meaning in the future, and will gain in relevance — only this awareness of validity, or heightening of relevance, causes the museum to commit itself financially or philosophically. Reflecting on the past is undoubtedly important. Reflecting on the retrospective present plays a major role. In the end, we as public collectors are motivated by that indefinable element that points to the future. In all our acquisitions our concern is about the potential of a work to have a 'future past'.

It seems to me that every artist's aim, as it has always been, is to create works that will prove themselves to be as essential to the future as they are outstanding examples of the present order. The critical task of museums is the historicisation of the present — to imagine it as the past that has importance in the future. When we nominate the prospective survival of relevance in history as an important, if not decisive criterion of selection, then it becomes clear where the problem of present day art collecting lies.



(opposite)

Wassily Kandinsky *Composition IV* 1911
oil on canvas 159.5 x 250.5 cm
Kunstsammlung Nordrhein-Westfalen
Purchased 1965, donated by the Westdeutscher
Rundfunk

(opposite below)

Jackson Pollock *Number 32* 1950
Duco on canvas 269.0 x 457.5 cm
Kunstsammlung Nordrhein-Westfalen
Purchased 1964, donated by the Westdeutscher
Rundfunk © 1995 Krasner/Pollock
Foundation/ARS, New York

(left)

Pablo Picasso *Deux femmes nues assises* 1920
oil on canvas 195.0 x 163.0 cm
Kunstsammlung Nordrhein-Westfalen
Purchased 1966, donated by the Westdeutscher
Rundfunk © DACS 1995

There is no doubt that, in times of slow cultural change, the danger of not doing the right thing has been rather small. After the French Revolution and the period of Enlightenment, the acquisition of art became increasingly problematic in the nineteenth century. In the first half of the twentieth century cultural re-evaluation and associated problems led to repeated fierce debates about the definition of quality. Problems have increased exponentially with the acceleration of 'civilisation'. In this context, without trying to answer questions of whether we now live in a Post-Modern era (in which, according to Lyotard, Enlightenment has reached its end), or whether the Modern era is incomplete (and, therefore, one must cling to the Enlightenment: Habermas), we can observe that the term 'avant-garde' has become obsolete. The simultaneity of unsimultaneity is what characterises our era.

It remains entirely undecided what the future past might look like. That only means that we no longer have a common denominator to our own present. Today, according to some, the situation cannot be described as other than chaotic. Or, should we consider this condition as the logical progression — revealed by science, reflected by artists and manifested in our social structures — of the pervasive plurality?

In view of the enormous rate of change, in which many things disappear before they are even perceived, the danger is far greater of the collector accumulating and preserving the wrong things — things which lose their apparent qualities when the present has become the past. As it is difficult to predict the future direction of scientific/technical civilisation, it is equally difficult to predict the direction of fine arts. In view of the increasingly kaleidoscopic revolutions of present day art, with its changing, but not always new manifestations, and the excessive, not to say ruthless commercialisation, the quality with which insight is directed remains the crucial issue.



One could perhaps say that, in view of the frightening aesthetic impoverishment of our environment, and the numbing violence of the daily flood of pictures of incomprehensible barbarism, it is an important task to collect, to show and to make the public aware of visual alternatives to modern day-to-day reality. The understanding that creative work is part of mankind's meaningful activity can probably only be achieved through outstanding examples of the fine arts. Nothing is more disastrous in collecting than rigid conventions which no longer correspond to the relevant artistic problems of the time. Admittedly, everything that I have said so far hardly goes beyond the obvious. To clarify: I would say that pluralism without guidelines — for this institution, the Kunstsammlung Nordrhein-Westfalen — must be avoided as much as an escalating encyclopaedism. In the international concert of what a museum or a collection is, the Kunstsammlung Nordrhein-Westfalen can only survive as a specialised collection which must ensure that its own profile is retained; a profile which clearly differs from other museums, not in breadth but in depth. Given our priority for quality, concentration is the only means for us to retain, and possibly augment, the attractiveness of the collection. We will strive not for much but for little, our path will not branch out but go onward (errors included).

What has been added since 1991? Acquisitions have been more or less classical items: works by Carl Andre, Joseph Beuys, Anthony Caro, John Chamberlain, Donald Judd, Per Kirkeby, Sol LeWitt, Markus Luepertz, Robert Morris, Barnett Newman, Hermann Nitsch, Arnulf Rainer, Robert Rauschenberg, Gerhard Richter, Sean Scully, Richard Serra, Cy Twombly, James Turrell; but, at the same time, works by Max Ernst and René Magritte. There is still much to be done.

Finally, let me say a few words about the situation in general. Compared to other museums, the Kunstsammlung Nordrhein-Westfalen has the invaluable advantage, as an institution governed by civil rather than State law, of being able to react in a much more flexible way to current circumstances. The Director and staff, independent of the Ministry for Culture or any other institution, decide what exhibitions to stage, what is presented, and what works will be acquired. There is an advisory purchasing committee comprising three highly respected members of the public with recognised backgrounds in art. The controlling body of the Kunstsammlung Nordrhein-Westfalen is the 'Kuratorium', a small committee made up of 18 people, drawn from all parties in the State Government, community representatives and members of other organisations, to which the Director is responsible. The Chairman of the 'Kuratorium' is the State Premier, whose deputy is the Minister for Culture.

This all sounds positive. However, the problems confronting the collection should not be concealed. Our gallery, like others, did not gain public acceptance only because of its clearly top class collection, but because of engaging the public and through intensive showings. Of course, there isn't enough space for all the different temporary exhibitions. The 550 square metre exhibition hall is a modest area and doesn't allow exchange exhibitions with large international galleries. Occasionally, when we do stage larger exhibitions, many of the works in our own collection have to be warehoused. This is an intolerable situation.

Right from the start there were thoughts of extending the gallery. There is space available, but there is a lack of political will to provide the funds. Due to high unemployment and massive structural problems confronting the State, promises and commitments made in 1990 still haven't been honoured. As a result, we are left to work with a gallery that is able to function through its openness and the grandeur of its architecture. But, in extending the collection, we do so knowing that we can only show new works for a short time due to lack of space. Times are not easy. Nevertheless, my colleagues and I are inspired by our fruitful work and, especially, the hope that we can make a contribution to enlightenment and engage our visitors with works of art that may change their views and, at the very least, make a major contribution to extending their awareness that life ought not be exclusively governed by purpose and rationality. These days, fine art can no longer establish or encourage utopias; but it still can — and maybe this is its final chance of survival — demonstrate and provide an opportunity to experience alternatives to what exists. To show that, and to demonstrate that it is showable, that is one of our tasks.

Dr Armin Zweite

Director, Kunstsammlung Nordrhein-Westfalen



Max Ernst *La femme chancelante* 1923
oil on canvas 130.5 x 97.5 cm
Kunstsammlung Nordrhein-Westfalen
© SPADEM/ADAGP, Paris and DACS,
London 1995

(opposite)

René Magritte *Les jours gigantesques* 1928
oil on canvas 116.0 x 81.0 cm
Kunstsammlung Nordrhein-Westfalen
Purchased with the support of the Cultural
Foundation of the States and the Foundation
of Art and Culture of North Rhine-Westphalia
© ADAGP, Paris and DACS, London 1995

The Kimbell Art Foundation, which owns and operates the Kimbell Art Museum in Fort Worth, was established in the 1930s by Kay Kimbell and family members — Mr Kimbell's wife, Velma Fuller Kimbell; and his sister and her husband, Dr and Mrs Coleman Carter.

Kay Kimbell was a successful entrepreneur in the grain business, retailing, real estate and petroleum. The Foundation was formed shortly after Mr Kimbell and his wife purchased their first paintings. Throughout the following decades they built up their collection, mostly portraits of the British and French schools of the eighteenth and nineteenth centuries. When Kay Kimbell died in 1964, he left his art collection and entire personal fortune to the Foundation for the establishment of a public art museum of the first rank. Mrs Kimbell, within a few months, contributed her share of their property to facilitate the immediate and full implementation of her husband's wishes.

There were no conditions attached to the bequest, as to the use or retention of the collection which included a number of singular paintings that were to form the nucleus of the museum's holdings, such as Hals's Rommel-Pot Player, Gainsborough's Miss Lloyd, Vigée Le Brun's Self-portrait, and Leighton's Miss May Sartoris. Kay Kimbell's mandate was simply the establishment of a museum 'to encourage art in Fort Worth and Texas'.

The Kimbell Art Museum of Fort Worth, Texas



It has been more than two decades since the opening in 1972 of the Kimbell Art Museum; it now houses a collection that is beginning to rival in scope and quality those of many of America's finest museums. Designed by Philadelphia architect Louis I. Kahn (1901–1974) the building is widely regarded as one of his masterworks.

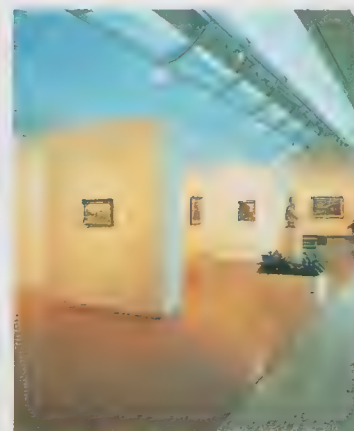
The Kimbell bequest made possible the construction and maintenance of the beautiful, albeit modestly scaled building, as well as the creation of a highly selective collection of art that numbers some 300 individual works spanning four continents. By far the strongest area of the collection today is that of European painting and sculpture from the Renaissance to the mid-twentieth century. This is followed by the field of Asian art, in its many forms, from antiquity to the nineteenth century. Then there are smaller groups of Mediterranean antiquities, Western medieval art, pre-Columbian art and African art.



(opposite)
Fra Angelico
Saint James freeing Hermogenes c.1430
 tempera and gold on wood 26.8 x 23.8 cm
 Kimbell Art Museum

(left)
 Kimbell Art Museum
 West front with reflecting pools, porticos, and yaupon-planted forecourt

(below)
 Southwest gallery lit by small courtyard, skylight, lunette and narrow slit-window



The concept is simple. The roof of the low building is a series of parallel, identical six-metre-wide concrete vaults; light enters through a skylight at the top of the vault and is reflected onto the concave ceiling by an aluminium diffuser, producing a silvery glow, supplemented by spotlights. The gallery spaces have been left open, divided only by low, movable partitions — 'an exquisitely crafted container ... an air-conditioned picture cabinet in which one is led directly to the art, without fuss and without fanfare'.¹

The policy of the Kimbell Art Foundation is to acquire and retain works of so-called 'definitive' excellence — works which define an artist or type regardless of medium, period or school of origin. The aim of the Kimbell is not historical completeness but the quality of the individual object as determined by its condition, rarity, importance, suitability and communicative powers (i.e. quality). These criteria serve as the basis for retention as well as purchase, exchange and/or acceptance of gifts. The rationale is that the individual work of outstanding merit and importance is more effective as an educational tool than a larger number of representative examples. The design of the Kimbell, moreover, reflects this collection policy, placing strict limits on the number and type of works that may be displayed at any one time or safely housed in the museum's storage vaults for study and occasional exhibition.

The general plan for developing the collection was formulated some three decades ago by the Board of Directors in consultation with the museum's first Director, Dr Richard F. Brown. It remains to this day the operative guide. Two aspects of that plan were to have the greatest impact on changing the Kimbell collection from what it was in the donor's lifetime to what it is today: one is the near-encyclopaedic breadth of the collection that was envisioned, ranging from antiquity to the twentieth century, both occidental and oriental (with the single exception of American art, the province of the nearby Amon Carter Museum); the other is its small size. By most lights, the one would seem to obviate the other, but the cohesive element in the Foundation's plan was the criterion of surpassing quality. The new collection on view at the Kimbell Art Museum would inevitably contain historical gaps, but, moving from one carefully selected work to the next and from culture to culture, the sweep and flow of history and its interrelationships would be felt.

(opposite)
Pablo Picasso *Man with a pipe* 1911
oil on canvas 90.7 x 71.0 cm (oval)
Kimbell Art Museum © DACS 1995

At the beginning, the forming of the new Kimbell collection was a challenge to the Board. Among the objects that Director Richard Brown presented for acquisition in 1966 was Picasso's classic cubist painting of 1911, *Man with a pipe*. Mrs Kimbell set the tone in that Board meeting for a working partnership that has deepened and matured ever since, by declaring: 'Mr Kimbell wouldn't have liked the Picasso nor understood it, but if you believe we should have it, then we should have it.'

During the first decade after Kay Kimbell's death — before the complex web of businesses that made up his estate had been fully converted into income-producing property — the disposable income of the Foundation was limited. Nevertheless, in that period many works were purchased, including several that today rank among the treasures of the collection, such as the eighth-century Maya stela of the *Presentation of captives* — a rare signed work; Monet's *Pointe de la Hève at low tide*; a tenth-century bronze Khmer Buddha enthroned; and Goya's *Pedro Romero*. Only afterward was it possible to add on a regular basis such important examples as Rembrandt's *Portrait of a young Jew*, Duccio's *The Raising of Lazarus*, Rubens's *Duke of Buckingham*, El Greco's *Portrait of an ecclesiastic*, and Cézanne's *Man in a blue smock*. The latter was authorised for purchase in 1980 by the Board's President, Mrs Ben J. Fortson, after Richard Brown's death the previous year. Three months later the Cézanne portrait was designated as a memorial to Dr Brown in recognition of his outstanding service to the Foundation and the community.

The Founding Director's death led to staff changes, but the museum's philosophy and direction were well established. Since December 1980, when Dr Edmund P. Pillsbury became Director, over 100 works have been added to the collection, among them the primary and most beautiful version of one of the Louvre's greatest masterpieces of French art, Georges de La Tour's *The cheat with the Ace of Clubs*; its influential Italian antecedent, Caravaggio's long-lost *Cardsharps*, the most copied and famous of all the known compositions by the founding father of modern realism and arguably the greatest work of European art in the southwestern United States; a jewel by Fra Angelico, *Saint James freeing Hermogenes*, which many believe to be among the finest works of the early Renaissance in North America; a rare Velázquez full-length portrait, *Don Pedro de Barberana*; a late subject picture by David, *The anger of Achilles*;

Mrs Kimbell set the tone in that Board meeting for a working partnership that has deepened and matured ever since, by declaring: 'Mr Kimbell wouldn't have liked the Picasso or understood it, but if you believe we should have it, then we should have it.'

an important Delacroix, *Selim and Zuleika*; a major Cézanne landscape, *Maison Maria with a view of Château Noir*; Mondrian's cubist masterpiece, *Composition No. 7*, and the artist's *Composition No. 8* of 1939–42; Matisse's *L'Asie*; a rare portrait of Renaissance composer Jacob Obrecht by a Flemish master; such outstanding sculptures as a kneeling statue of Senenmut from the fifteenth century BC in Egypt; the striking life-size stone image of the Hindu god, Hari-Hara, from the seventh century in Southeast Asia; the sensuous Tang dynasty torso of a bodhisattva from eighth-century China; a standing Shaka Buddha from the beginning of the thirteenth century in Japan; an Indian, Kushan period seated Buddha from the first to second centuries AD; Houdon's half-length marble of Aymard-Jean de Nicolay, the most important European sculpture to enter the collection; and a twelfth- to fourteenth-century royal portrait head from the Ife culture of Nigeria.

Equally important in the development of the Kimbell as a major national museum has been the role it has played in the promotion of knowledge. Its ongoing educational programs have included the initiation of highly acclaimed international loan exhibitions accompanied by Kimbell-produced publications and nationally attended symposia, such as important retrospectives devoted to Poussin (the first show of the founder of the French school of painting held in America), Ribera, Jacopo Bassano, Tiepolo, Ludovico Carracci, Matisse, Oudry, Crespi, and Vigée Le Brun; timely surveys of seventeenth-century Spanish still-life painting, French mythological painting of the eighteenth century, and Japanese Buddhist sculpture; and pioneering interpretations of new fields, such as *The Blood of Kings: A New Interpretation of Mayan Art*, and *Weavers, Merchants and Kings: The Inscribed Rugs of Armenia*. The Kimbell continues to host major travelling exhibitions for the entire southwestern United States. Recently its international tour of the Barnes collection of Impressionist and post-Impressionist masterpieces attracted some 430,000 visitors — a record for a loan exhibition in a Texas art museum.

A broad regional audience is well served. Public amenities include food service and a bookshop; there is a growing membership program (now serving nearly 18,000 households); Friday evening opening hours have been extended; programs include a wide range of lectures by guest speakers and the professional staff, tours of the permanent collection and special exhibitions, and other educational offerings. The Kimbell's unique workshops on the arts are especially designed to share the resources of the museum with all levels of the community. Separate workshops for children, high school students, adults, senior citizens and the hearing-impaired are integrated into the museum's daily life.







(opposite)
Paul Cézanne *Man in a blue smock* c. 1895–97
 oil on canvas 81.5 x 64.8 cm
 Kimbell Art Museum

(left)
Michelangelo Merisi da Caravaggio
The cardsharps (I Bari) c. 1594–95
 oil on canvas 94.2 x 130.9 cm
 Kimbell Art Museum

(below)
George de La Tour
The cheat with the Ace of Clubs c. 1630
 oil on canvas 97.8 x 156.2 cm
 Kimbell Art Museum

Texas Governor Ann Richards spoke for many when she stated, on the occasion of the Barnes exhibition opening in April 1994: 'This magnificent building, since the day it opened its doors, has been like a portal to riches beyond measure for Texas and the Southwest.'

Wendy P. Gottlieb

Assistant Director for Public Affairs/Museum Editor, Kimbell Art Museum

1. Witold Rybczynski, *A Place for Art*, Ottawa, National Gallery of Canada, 1993, pp. 42–43.

Portions of this text were adapted from *In Pursuit of Quality: The Kimbell Art Museum. An Illustrated History of the Art and Architecture*, Fort Worth, Kimbell Art Museum, 1987, pp. 98–99.



Director Betty Churcher, now towards her retirement, reflects upon the development of the National Collection, particularly in the time since her appointment in February 1990.

The National Gallery of Australia



Among national galleries around the world, the National Gallery of Australia is the youngest. It opened its doors to the public on 13 October 1982. The collection, which now numbers nearly 100,000 works of art (65 per cent of which are works on paper) is encyclopaedic in its scope and has all the advantages and problems that go with large, all-encompassing collections — the problems are not yet pressing but could become so as the collection grows.

Although the original ambition was to neglect no period of art history nor exclude any art medium, the bulk of the National Gallery's collection is post-1850, a period which roughly parallels European settlement in Australia. Within Australia, our unchallenged strengths are the paintings of the post-World War II Melbourne artists (particularly the works of Sir Sidney Nolan, Arthur Boyd and Albert Tucker), the collection of Australian prints and drawings, and the collection of European and American sculpture and painting post-1870. In this last category, post-World War II American painting is one of the more impressive collections outside America. A recent addition to these Abstract Expressionist paintings is Robert Motherwell's *Elegy to the Spanish Republic* 1958. It came to us with the combined assistance of the National Gallery Foundation, the American Friends of the Australian National Gallery and the Global Fund. The *Elegy* paintings from the 1950s are the most valuable works by this artist, and the most sought after. This particular painting is exceptional even within the series; Motherwell referred to it as his 'seed corn', and kept it in his studio to maintain a connection to the roots of his iconography. He regarded the picture as his private preserve, and it was still in his studio when he died.

A collection of designer fashion and an outstanding group of costumes designed for Serge Diaghilev's *Ballets Russes* illustrate the unexpected pockets of extraordinary excellence to be found among our collections.

The *Ballet Russe* costumes include designs by Henri Matisse, Giorgio de Chirico, Natalia Goncharova, Michel Larionov, Alexandre Benois, Léon Bakst, Sonia Delaunay and André Derain — in many cases the artists have painted directly onto the costumes. Another hidden treasure is the collection of International

Prints and Illustrated Books; the tip of this splendid iceberg changes face as thematic exhibitions are rotated in the Orde Poynton Gallery.

Among the print treasures are William Blake's illustrations for the *Book of Job* 1804–20;

Toulouse-Lautrec's characteristically lively studies of women from the Parisian demi-monde, the *Elles* suite of 1896; and Picasso's 100 etchings of 1930–37, brought together as the *Vollard Suite*. Two strengths of the collection are the outstanding

lithographs, including incunabula, bought from Felix Man in 1972, and a constellation of dazzling post-World War II American works by David Hockney, Jasper Johns, Frank Stella and others, acquired from their printer Ken Tyler.

A recent gift from Tony Berg of Expressionist prints has enhanced our international collection: the gift includes works by Edvard Munch, Max Pechstein, Erich Heckel,

E.L. Kirchner, Wassily Kandinsky, Franz Marc and George Grosz. A recent acquisition is a rare poster by Théophile-Alexandre Steinlen, *La Rue* 1896: life-sized figures show the colour and diversity of daily street life in Paris in the late nineteenth century in a pristine version of this giant poster commissioned by Charles Vernau. The public will have better access to these works on paper now that the Collection Study Room has opened.

Our most valuable possession is probably Constantin Brancusi's two large versions of *Bird in space* (one black marble, the other white) c.1933; and our most famous possession is certainly Jackson Pollock's *Blue poles* 1952.

In coming years the number of works entering the collection each year will need to decrease — last year 2276 items were acquired by gift and purchase. Even for study purposes a collection in storage can become too large and unwieldy to manage and to use effectively, not to mention the problems of care and conservation of those items that may never be displayed. It is useful to compare a collection of the same size and with similar national responsibilities. The National Gallery of Art, Washington DC, opened its doors in 1941; it also collects across all areas of art practice; and, like our collection, 64 per cent of its 92,000 items are works on paper. Last year, with an acquisition budget of US\$16.2 million (approximately AUS\$22 million) it added just 151 items by gift and purchase, of which 143 were works on paper. This indicates the control that is being applied to the development of the national collection in the United States.

(opposite)

Pablo Picasso *Still-life with mask* 1937
cardboard, metal, wood, string, oil-paint and
sand on canvas 46.0 x 55.0 cm
National Gallery of Australia © DACS 1995

(below)

Axis through the galleries of contemporary art created by the installation of semi-permanent walls — walls and concealed lighting sit lightly within large architectural spaces.



... for the first time, the pictures are not intimidated or compromised by their environment; and, for the first time, they can be properly lit.

Having said this, and sounded an alarm bell for future consideration, I believe that no part of the collection should be allowed to atrophy; additions to any section should be considered collectively with the needs of the whole collection in mind. Certainly in the areas of collecting in which we specialise and are the nation's principal resource, such as Australian works on paper, we should continue to collect vigorously but selectively.

Our position in the national capital makes our collection and display of Aboriginal and Torres Strait Islander work particularly significant, and our location in the Southern Hemisphere, on the Pacific Rim, determines our policy for the collection and display of Asian art and the art of the South Pacific.

The idea for a national gallery had been in the plans for a national capital since Federation in 1901; it was included in the brief for the competition for the design of the new capital city. The accepted thinking about this new gallery was that it should be a portrait gallery to record the likenesses of famous Australians, and in 1910 the Australian artist Tom Roberts urged Prime Minister Alfred Deakin to proceed with this. In the following year Prime Minister Andrew Fisher set aside funds to begin purchasing, and from 1914 the Commonwealth Art



René Magritte *The lovers* 1928 oil on canvas
54.0 x 73.0 cm National Gallery of Australia
© ADAGP, Paris and DACS, London 1995

(opposite)

Constantin Brancusi *Bird in space* 1931–36
black marble, white marble 'collar', sandstone base
reconstructed 1982 193.3 x 47.8 (circum.max.) cm,
collar 18.1 x 18.1 (diam.) cm.

Bird in space c.1931–36 white marble,
limestone 'collar', sandstone base reconstructed 1982
184.0 x 44.0 (circum.max.) cm, collar 17.1 x
17.8 (diam.) cm, National Gallery of Australia
© ADAGP, Paris and DACS, London 1995

Advisory Board began to collect in the name of the National Gallery of Australian Art. The idea of a gallery dedicated to Australian art, and in particular portraits, persisted through the Great Depression of the 1930s and the Second World War.

A report of a Select Committee of Parliament released in September 1955 declared the young capital to be 'sadly deficient in cultural institutions', but it was not until 1965 that a National Gallery Committee of Inquiry was established. Its report, referred to as the Lindsay Report after the Committee's Chair, Sir Daryl Lindsay, was tabled in Parliament in 1966; it named the gallery, defined a collection policy, and determined the size of the building necessary to house such a collection. The collection policy now stated that 'the collection be made up not only of Australian works but of works representing the position of Australia on the Pacific Rim and the influence of European and American art on its own ...' The guiding principle of those destined to administer the Gallery should be the 'acquisition of examples of the fine arts selected for their aesthetic quality with no form of visual art being excluded'.

Another recommendation of the Committee was that the Gallery 'should accept responsibility on a national basis for coordinating and disseminating information on art matters'. This has resulted in an outstanding Research Library which contains 100,000 volumes, major collections of rare books, periodicals, artists' files, and ephemeral material.

In 1968 Prime Minister John Gorton set up an Interim Council for the National Gallery and appointed James Mollison as Exhibitions Officer in the Department of the Prime Minister and Cabinet. Mollison was appointed Director in 1976 when the National Gallery Act 1975 was promulgated, and he remained in this position until 1989. I became the second Director in February 1990, inheriting an ambitious collection and an organisation with impeccable professional standards.

The gallery building, designed by architect Colin Madigan, of Edwards, Madigan and Torzillo, is grand in concept, monumental in scale and inspiring in its design, but its cement walls are difficult for the display of works of art. Since my arrival, there have been two structural changes to the building: two extremely tall gallery spaces have been reduced in height to provide mezzanine floors for new display areas — one for Asian art, Nomura Court; and the other for international prints and illustrated books, the Orde Poynton Gallery. All other changes to the interior are reversible. Architect Andrew Andersons was asked to replace a maze of movable screens in the Gordon Darling Gallery with semi-permanent walls, and to devise a way to light the pictures more effectively. His solution is elegant and more accommodating for people and pictures; lights are concealed behind a curved coving of white perforated metal which caps the 4.7 metre white clad walls. The large internal spaces lose nothing of their majestic scale, but, for the first time, the pictures are not intimidated or compromised by their environment; and, for the first time, they can be properly lit.



With the arrival in 1994 of key colonial paintings from the Rex Nan Kivell collection, on permanent loan to us from the National Library of Australia, we have revamped the upper level galleries. Wide walkways now link two long narrow galleries that were originally planned as separate parallel spaces. The merging of these galleries has provided additional wall space for our Australian paintings which are hung chronologically. We are able to present the history of Australian art from colonial times to the present day in a consecutive run of galleries without compromising our areas of particular strength — such as our colonial pictures; the '9 x 5' panels of the Heidelberg School; and Melbourne's post-World War II painters. Where we can represent leading Australian artists in some depth, we do.

Our limited acquisitions vote, if divided evenly between the many collecting areas, would remove major purchases from our reach. In recognition of this, the curators agreed in 1990 to set aside half of the annual acquisition allocation of \$4million as a Global Fund for major purchases in any area of collecting.

Since 1990 the Global Fund has purchased (or is in the process of purchasing)

- *The lovers* (1928) René Magritte • *Oceania, the sky* (1946) Henri Matisse • *Still life with mask* (1937) Pablo Picasso
- *Peasants dancing* (1910–11) Natalia Goncharova • *Checkerboard with playing cards* (1915) Juan Gris
- *Prince Shotoku praying to the Buddha* (sculpture, Kamakura period c.1300) • *The Bath of Diana* (1837) John Glover
- *Shiva as Nataraja — the Lord of Dance* (sculpture, Chola period 2nd half 10th century) • *Elegy to the Spanish Republic* (1958) Robert Motherwell • *The Albakere Suite* (22 canvases, 1993) Emily Kame Ngwarreye
- *Golden summer, Eaglemont* (1889) Arthur Streeton



Sidney Nolan (above) *Quilting the armour* 1947 (from the Ned Kelly series) enamel on composition board 90.4 x 121.2 cm National Gallery of Australia Gift of Sunday Reed 1977
(above right) *The slip* 1947 (from the Ned Kelly series) enamel on composition board 90.7 x 121.1 cm National Gallery of Australia Gift of Sunday Reed 1977



(opposite)
Arthur Boyd
Figure in a cave with smoking book 1973 oil on canvas 151.6 x 121.4 cm National Gallery of Australia The Arthur Boyd Gift 1975

The National Gallery Travelling Exhibitions program, established in 1988, has sent exhibitions drawn from the National Collection to 166 venues in State and Regional galleries across Australia. Recently exhibitions have travelled to Gifu in Japan; Manila in the Philippines; to Auckland and Wellington in New Zealand; and, in the United States of America, to the Metropolitan Museum in New York and to the San Diego Museum of Art. At any one time at least four exhibitions, generally designed specifically for regional centres, are travelling the length and breadth of Australia.

A series of suitcase exhibitions, the Wolfensohn Gift, travels to primary schools in remote areas of Australia. The donors, Elaine and James Wolfensohn, asked that the works of art chosen should be sturdy enough for children to handle, but of a quality to stir their imaginations. The most recent acquisition to travel in this way — but, this time, in a crate — is the Centennial Cup (the Melbourne Cup of 1888). This large silver cup sporting two finely modelled racehorses cast in silver celebrates the centenary of Australia. In a race-going nation, where even the local race meetings in small country towns are big events, this will be a thing of wonder for young children.

In Creative Nation (October 1994) the Government announced its intention to 'provide funds for a purpose built exhibition space to house major national and international exhibitions'. This recognises the national role of the Gallery, particularly in relation to its special exhibitions. Not only do these exhibitions encourage Australians to visit their capital city, they progress Australian scholarship and promote a greater awareness of Australian professional practice. The most successful exhibition to date has been Rubens and the Italian Renaissance which attracted 260,000 visitors to Canberra in 1992; and one of the most challenging and rewarding was Surrealism: Revolution by Night which, for the first time, placed Australian surrealist painters beside the very best of their European counterparts.



The new pavilion will provide ample space on the entrance level for exhibitions initiated by our own curators, specifically for Australian audiences. Highlights of this program over the next five years will be:

- *Vision of Kings: Art and Experience in India* (late 1995) — curator Dr Michael Brand in collaboration with the government of India.
- *J.M.W. Turner* (1996) — curator Michael Lloyd. This promises to be the most important exhibition of Turner held since the great commemorative exhibition organised by the Royal Academy, London in 1975.
- *The 1890s* (1996/97) — curators Jane Kinsman and Dr Ted Gott, in collaboration with the Musée d'Orsay, Paris.
- *Landscape: Australian and American Painting 1800–1900* (1998) for two venues in Australia and one in the United States — curator Andrew Sayers.
- *Monet and Japan* (1998/89) planned for Canberra, Tokyo and Paris — curators Professor Virginia Spate, Dr David Bromfield and Michael Lloyd.
- *Oceania, the Dream and the Real* planned to coincide with the Sydney Olympics in the year 2000 — to be coordinated by Michael Lloyd.



43 artists from Ramingining
The Aboriginal Memorial 1987–88
 200 hollow log bone coffins wood, ochres
 National Gallery of Australia

Due for completion in late 1996, the extension will free galleries in the main building to devote more space to the art of Asia; in particular there will be a gallery of Chinese art dedicated to Mr T.T. Tsui, acknowledging his outstanding generosity to the National Collection through the National Gallery Foundation.

The new pavilion will do more than provide space for our large-scale loan exhibitions and thematic or focus exhibitions drawn from our own collection — it will also give curators an opportunity to rethink the distribution and display of the permanent collection. The exhibition galleries will be displayed on three floor levels, and the collection falls into three broad categories: Australian art, including Aboriginal and Torres Strait Islander art; European and American art; and Asian art.

Without prejudicing the ultimate decision of what should go where, I would like to see the Victor and Loti Smorgon Gallery remaining distinctly Australian. At the moment the first thing a visitor to the Gallery sees on entering is the grand installation by Ramingining artists *The Aboriginal Memorial* 1988. It is a sight that can be seen in no other gallery in the world.

Betty Churcher



Arthur Streeton 1867–1943 *Golden summer, Eaglemont* 1889 oil on canvas 81.3 x 152.6 cm

YOUR CONTRIBUTION WILL HELP THE
NATIONAL GALLERY TO BUY WHAT IS ARGUABLY
THE GREATEST ICON OF THE
GOLDEN AGE OF AUSTRALIAN PAINTING

Golden summer, Eaglemont 1889 is Arthur Streeton's first major painting after moving to the Mount Eagle homestead at Heidelberg. *Table Talk* (26.4.1889) described the painting as 'a large summer landscape which is an excellent illustration of the scenery around Heidelberg; a long undulating plain, which, lying in the glory of a warm sunny afternoon, appears as a stretch of golden meadow land, while in the distance the purple shadows are fast creeping over the hills, and lurking in the little patches among the hollows of the ground'.

'This exceptional painting should belong to the people of Australia and reside in our nation's capital — by happy chance it is now for sale.' Betty Churcher

Contributions towards the purchase of Arthur Streeton's *Golden summer, Eaglemont* will be recorded for posterity in the Donation Book, which will remain as an archival record of the purchase. Every donation of \$2.00 or more will be tax deductible. *Golden summer, Eaglemont* is on display in the foyer of the National Gallery, Canberra, where you may make your donation, or please telephone (06) 240 6504 for more information.



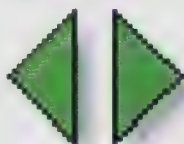
artists



mini gallery



go back



Some classical music, a comfortable sofa, a cup of freshly brewed coffee, perhaps a scotch on ice, and, on the coffee table, a sumptuous catalogue of cultural treasures reproduced in glossy colour. The coffee table is a familiar but perhaps outmoded stage for fine art.

A less familiar setting is now emerging in homes, schools and galleries.

A desk, an ergonomic chair, a computer, a mouse and a CD-ROM drive provide a 'multimedia' art experience which seems more sterile yet also more demanding than the contemplative atmosphere of the lounge room. How does CD-ROM compare to the book as a repository of art? Is it all action and no talk? What kinds of messages does this new medium bring? There is currently available a variety of art CD-ROMs from different corners of the world to test out these questions.

ENGLAND The first popular art CD-ROM was developed at The National Gallery, London. In 1991 the gallery designed a space called the Micro Gallery so visitors could have computer access to the collection to help plan their tour or review their recent experience of the gallery. The 'virtual gallery' proved very popular and Microsoft released a retail version of the program as part of their Home range of software.

Microsoft Art Gallery inherits a fine tradition. In 1960, a former director of The National Gallery, Sir Philip Hendy wrote a robust companion to the collection for the World of Art series published by Thames and Hudson. The new electronic book has obvious advantages over its predecessor.

The world of art on

Hendy's book has 320 reproductions; the CD-ROM has 2000. In general, the quality of these reproductions on screen is clearer, except in some instances of dark surfaces of oil paintings. The most obvious difference is the availability of links elsewhere in the CD-ROM: to other themes, biographical details or related works.

As well as quantity of information, there's a change in the tone of presentation. The CD-ROM is quite impersonal, sometimes scientific. In his book, Hendy might refer to X-ray evidence which is only accessible to specialists; the CD-ROM provides explicit displays of surface and beyond. This information comes at a cost. While always careful to demonstrate points, the CD-ROM rarely attempts to orchestrate an 'aesthetic' response in the reader. While Hendy could express about Titian's *Noli me tangere* that 'it is hard to think of any painting in which the interdependence of man and nature is more beautifully expressed', *Microsoft Art Gallery* will give you evidence of this interdependence rather than herald its affective qualities.

Works are accessible in *Microsoft Art Gallery* by a variety of means including artist's name, subject, time and place. For the timorous, artists' entries have a button for hearing the correct pronunciation of the particular artist's name. There are also four 'guided tours' through matters of composition, conservation, technique, and painting as furniture. Animations, particularly for Holbein's *Ambassadors*, are quite engaging.

The missing element in all this is page numbers. Unlike a book, there is no prescribed sequence leading from beginning to end. One session might start with the works based on Vernacular Literature found in the 'Picture Type' of Narrative: Allegory and the Nude. From that base, we can follow works based on Tasso's poetry, explore van Dyck's career in London, see Rubens's *Peace and War* animated to identify figures, and view in microscopic detail Seurat's 'bathers' with an accompanying demonstration of colour theory. Fortunately, columns of text prevent readers mindlessly clicking through the links.

Unfortunately, the matching CD-ROM from the sister gallery, the Tate, is not quite as impressive. Artica's *Exploring Modern Art* (distributed by Double Impact) presents 150 images in five galleries (Picasso, Pop Art, Men and Women, British Sculpture and Dynamism). The commentary is flat and concerned with minute historical detail. It seems targeted at British school students.

FRANCE A set of CD-ROMs produced initially for the French market takes quite a different tack. Guy Casaril's Triptych series (distributed by Hall Chadwick) is more authorial, passionate and innovative than the English products. Each entails a creative matching of painter, poet and composer.

The first Triptych, *A Gentle Revolution*, was launched in November 1994 and combined the paintings of Monet with the poetry of Paul Verlaine and the music of Debussy. It contains 120 paintings, 60 poems (many audio recitations) and 75 minutes of orchestral music. The same CD-ROM can be viewed in both French and English — PC and Macintosh.

Unlike the neutral tone of the English titles, it is suffused with Casaril's passion for art. He describes his work as a combination of 'opinion and style'. In *A Gentle Revolution*, we are offered six themes: Snow, Stations,

Towns and Fields, Cathedrals, The Sea, and Colours of Time. In Stations, the ugliness of the industrial revolution is contrasted with the sanctity of nature. Casaril compares William Firth's Victorian celebration of the steam train with Monet's stations where smoke overwhelms nature and people. With no apology for melodrama, the accompanying text reads: 'The train that takes Monet from Paris to Argenteuil or Giverny would one day condemn him to only being able to paint water lilies in his garden.'

Casaril's most recent title, *Battle Against the Shadows*, accompanies the Matisse exhibition and uses the writing of Louis Aragon and the music of Prokofiev to evoke an

experience of the embattled quest for beauty. While *A Gentle Revolution* refers to artists who fled from the traumas of their personal lives by escaping into art, *Battle Against the Shadows* shows a trio who turned their backs on the political dramas of the first half of the twentieth century to adore beauty in both its natural and feminine forms. This second Triptych displays a gain in confidence. It begins with the provocative claim: 'In the eyes of the future, the first half of our century would undoubtedly be the time of Matisse, Aragon and Prokofiev, just as the Renaissance was that of Michelangelo, Petrarch and Monteverdi.'

One of the aesthetic highlights is the presentation of Aragon's abstract poem 'Windows'. As demonstrated also in Sydney-based John Collette's elegant CD-ROM *30 Words for the City*, multimedia is particularly suited to the rhythmical presentation of text. The Matisse CD-ROM also



CD-ROM

attempts to contextualise the work in the cultural milieu, with extracts from appreciations of the artist by William Carlos Williams, Gertrude Stein and Henry Miller.

Though there are moments when the life of the composer is interpolated, the music is mostly employed as an accompanying score for the works. At each juncture, readers are offered the choice of two musical pieces to accompany the section that follows.

As a more personal complement to the interpretative sections, the series offers a Virtual Museum, Anthology and Imaginary Concert with works of the painter, poet and composer respectively. Despite these, the Triptych series functions more as an aesthetic experience than an easily accessible database.

The CD-ROMs authored by Casaril seem at times like meals from a French chef. You are encouraged to enjoy the finest cuisine, but don't expect to go into the kitchen and ask for the recipes. Casaril's background in cinema (his many credits include director of *Piaf* in 1974) is evident in a strong narrative line which is reinforced by inventive pastiches.

We are fortunate to have this multimedia chef working in Brisbane for an Australian base of the French CD-ROM production company, Arborecence. Casaril's latest French Triptych includes Gauguin, Baudelaire and Tchaikovsky. He is currently finishing production on a CD-ROM for the Cézanne exhibition in Paris, Philadelphia and Chicago. In the pipeline is an Australian Triptych, planned to combine the painter Ian Fairweather with the composer Peter Sculthorpe and a poet yet to be determined.

AUSTRALIA In Australia, art on CD-ROM is one of the key points of the Commonwealth Government's Creative Nation. The plan is to invest \$7.6 million in ten titles to be distributed free to schools and other relevant institutions around the country. While we await the results of this program, there are already a number of developments.

Discovery Media has produced a sample of contemporary Australian art titled *Art Right Now*. Though the production is clunky and the thematic links are limited (Aboriginal, feminist, cultural, landscape, abstraction and figuration), it contains much information. There are 450 images from 48 artists (including Juan Davila and Rosslynd Piggott), each with a critical analysis and some with audio commentary from the makers. It is ideally suited to secondary students who need an up-to-date resource of Australian contemporary art.

Among the many CD-ROMs we have to look forward to in the coming years, a number of titles deal with Aboriginal culture. The National Gallery of Australia's *Patterns of Power: Aboriginal Art of Arnhem Land*

is based on Wally Caruana's recent Thames and Hudson book, *Aboriginal Art*. It is presently being produced by Canberra-based Learning Curve under the coordination of Peter Naumann and Nick Richardson, with consultants Djon Mundine and Aboriginal artist Liz McNiven. It includes not only information about the works, but broader associations with the places where they were made, including sounds, maps, local

music and photographs of the artists' country. [See Peter Naumann's article following.]

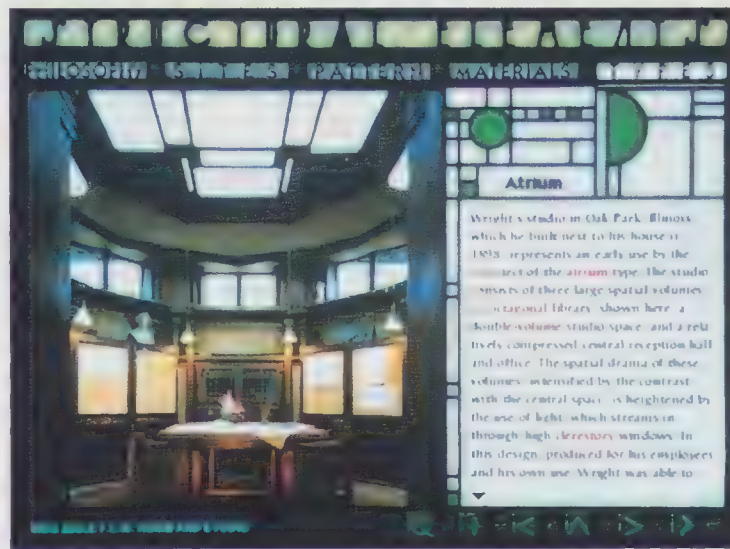
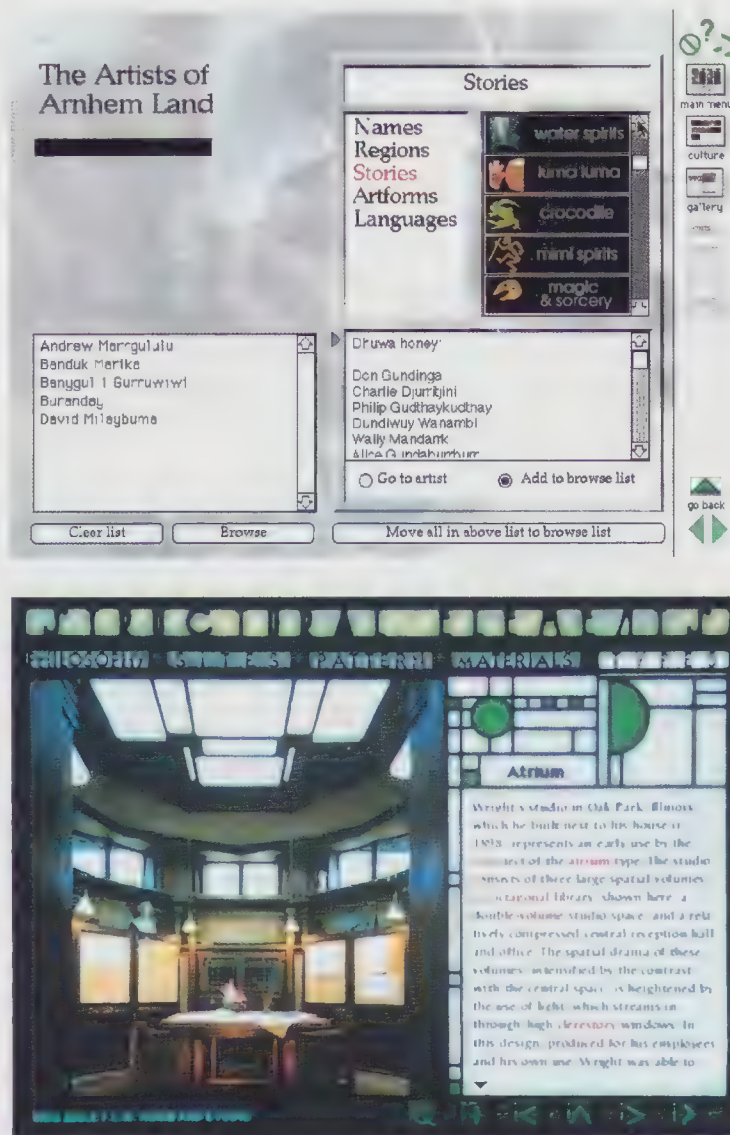
The advantage of multimedia here is that Aboriginal art can be presented in the context of the lives that produced it. It can be accompanied by song, dance and story-telling. A currently available resource is the *Encyclopedia of Aboriginal Australia* edited by David Horton and produced by Kim McKenzie at the Australian Institute of Aboriginal and Torres Strait Islander Studies. Entries for artists are hypertexted so that information about language groups and background is readily available. The CD-ROM also has archival footage of performances ranging from a corroboree in 1925 to a film clip by Yothu Yindi.

USA The main competition for Australian titles is likely to come from the Microsoft empire. The Home series of multimedia titles covers a range of classical culture. There are CD-ROMs available for many standard composers: Beethoven, Mozart, Stravinsky, Schubert and Strauss. They combine background information with a detailed examination of a particular work. These examinations often provide a particularly American inflection. For instance, in *Microsoft Multimedia*

Mozart, the quartet structure is presented as testimony to the composer's democratic spirit.

The American flavour is more overt in the latest Microsoft title, *The Ultimate Frank Lloyd Wright: America's Architect*. This CD-ROM combines Wright's philosophy, description of materials, works (including decorative arts), biography, walking tours and even a Wright modelling exercise. In an attempt to weave Wright's own aesthetic into the product, his Avery Coonley Playhouse windows provide the basic menu graphics. One of the most valuable components is, however, the least embellished: the 'library' containing interlinked books provides an opportunity to read between primary and secondary source material.

Given this attempt by Microsoft to act as the electronic repository of Western culture, Bill Gates's moves in the art scene have attracted much attention. His Seattle mansion (including programmed video walls displaying mood-related masterpieces) reveals a combination of populism, great wealth and a quest for beauty reminiscent of *Citizen Kane*.



This drama is incorporated in the Barnes collection purchased by Gates and recently released to the public on CD-ROM as *A Passion for Art* — *Renoir, Cézanne, Matisse and Dr Barnes*. Naturally, much space is given to the life of the collector.

The business end of art is the central action of an interactive game titled *Millennium Auction*. Produced by Eidolin and distributed by Ozilink, the scenario is a group of collectors who in 2005 bid for the works still left in private hands. Part of the interest in this product is the projection of art trends into the next decade. For example, one item for auction is the plaster cast of a talk-show celebrity by Buff Goons — an extension of Jeff Koons. Private collectors are cynically celebrated in this game as custodians of the world's great art works whose passions release public institutions from the financial burden of art purchases (no mention of the possibility that their activities will increase prices of works for those institutions).

There is a trace of *Millennium Auction* in all the current CD-ROM titles. From the guided tour in *Microsoft Art Gallery* to the 'virtual exhibition' in Casaril's Triptych series, it has become standard now for multimedia titles to include a 'backroom' where readers can 'exercise' their own judgements. At its worst ('Karaoke Macbeth' comes to mind), this panders to consumer fantasies, but like the few pages for 'notes' often provided as the endpages of books, it can provide a valuable structure for assimilating the viewing experience.

The art CD-ROMs currently available serve the world's cultural treasures on a platter of narrative and music. Sometimes subtly, sometimes blatantly, this multimedia framework introduces various claims to national pride. The danger is that one set of values, particularly the American myth of the entrepreneur, becomes the dominant medium through which art is consumed. All the more reason why a smaller country like Australia should take an active role in serving its art in frameworks with more social sensitivity. The new generation of multimedia scribes have more than technical challenges ahead of them.

Kevin Murray

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The author is a freelance writer and curator based in Melbourne.

(opposite above)

Patterns of Power: Aboriginal Art of Arnhem Land

screen 'contents page' CD-ROM in production National Gallery of Australia

(opposite below)

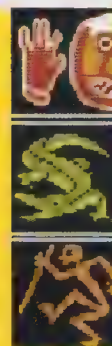
The Ultimate Frank Lloyd Wright: America's Architect

screen showing Avery Coonley Playhouse window menu graphics

CD-ROM produced by Microsoft

Patterns of POWER

Aboriginal Art of Arnhem Land



Looking at Jimmy Wululu's *Niwuda, Yirritja native honey* 1986 at the National Gallery, it is easy to see the thick, lumpy texture of the clay and ochre pigments and the marks of the artist's brush. The visual power of this painting is in the interplay between a strong geometric structure and the flowing organic nature of the painted lines which make up the work. In reproduction some of this visual power is lost.

Only by looking at this work in the gallery is its aesthetic quality truly evident. However, the patterns in *Niwuda, Yirritja native honey* also contain a special power that is related to the work's cultural context — beyond the purely aesthetic. This is an aspect of the work's meaning that is not immediately available to the viewer in the gallery — it can be conveyed by way of electronic publications such as the CD-ROM.

Patterns of Power: Aboriginal Art of Arnhem Land is the National Gallery's first CD-ROM. Based on the Gallery's extensive collection of Aboriginal art, it will include about 200 works from some 120 artists from Arnhem Land. One of the important aims of the project is to provide the broader context for the works of art. The CD-ROM format offers the potential to include a wide variety of resource material: information on artists; music and sounds from Arnhem Land; photographs and moving images of the environment, ceremonies and other culturally important events that will assist in the understanding of the art. Maps and graphics explain geography and important signs and symbols in the works; and methods and techniques of art production are shown through photographs, film and diagrams. High quality digitalised images will enable close-up views of the works and views of specific details.

When users of *Patterns of Power* select a colour image of *The goose egg hunt* by George Milpurrurru, for example, with the click of a button they will be able to see a photo showing Yolngu people in canoes collecting the eggs of magpie geese, a photo of a magpie goose and aerial photos of the Arafura swamp; they will be able to access information on food in Arnhem Land and details of flora and fauna relevant to the painting; and they will be able to investigate methods and materials of bark painting.

Wally Caruana, the Gallery's Curator of Aboriginal and Torres Strait Islander Art, is authoring *Patterns of Power*, and Djon Mundine, arts adviser at Rammingining, is consulting on the content and design. There are ten others, experts in various fields, writing about aspects of Arnhem Land art and life. The National Gallery is working with the National Indigenous Arts Advocacy Association (NIAAA) to ensure that the rights of the artists represented in *Patterns of Power* are protected and to develop a section of the CD which explains the legal and moral issues surrounding copyright. The CD-ROM is being produced in collaboration with Learning Curve, a Canberra

based multi-media company. The communities of Arnhem Land, as part owners of *Patterns of Power*, will share in the income this CD-ROM generates.

Patterns of Power is one of a series of initiatives undertaken by the Gallery to make the National Collection accessible to all Australians. The wider audience outside Canberra will be introduced to the Gallery's fine Aboriginal art collection through this CD; and schools and educational institutions across Australia will find *Patterns of Power* a valuable resource, full of information about one of the most vibrant art regions in Australia. There is the potential also for the use of the CD-ROM within the Gallery itself. With appropriately designed computer installations in the Aboriginal and Islander galleries, visitors will be able to discover the background to the artists and the art on display.

Electronic publications will supplement rather than replace existing print publications; they will offer new possibilities and challenges for curators and their audiences. The advantage of the electronic publication will be the opportunity to include many more colour images and supporting material than is usually possible with a set number of printed pages. At the present time, CD-ROM is the format on which electronic publishing is being made available. In the future, direct access to information will be available through our telephone lines. By using a modem and one of the rapidly growing 'on line' subscriber services, people from all around Australia and the wider world will be able to dial into computer stores of information at our cultural institutions. The Gallery has plans under way to digitalise the 100,000 works of art that form the National Collection; however, considerable technical and legal work, particularly related to copyright issues, must be undertaken before the National Collection will be available through on line services.



George Milpurrruru

Dates: c.1934-
Gender: Male
Moiety: Yirritja
Subsection: Bulany
Language Bloc: Yolngu
Language/Clan: Canabingu/
Currumba Currumba
Region: Central Arnhem Land
Art Centre: Bulabula Arts, Ramingining

main menu
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George Milpurrruru was taught to paint by his father, Ngulmarmar. In the late 1970s Milpurrruru refined his style and broadened his choice of subject matter — a greater variety of subjects was available to him due to his increased ceremonial knowledge. He is also a sculptor and craftsman — he carves and fashions his own canoes, tools, weapons and utensils, and built his present house and studio in the time-honoured tradition of his people. Milpurrruru has since appeared in the 1979 Sydney Biennale, and he was the first Aboriginal artist to have a monograph exhibition at the National Gallery of Australia.

In 1993, Milpurrruru's painting *Goose Egg Hunt* (1981) was reproduced on the Australian 85 cent postage stamp, issued to commemorate the United Nations International Year for the World's Indigenous People.

[more >](#)

On line access will not replace the experience of viewing works of art 'in the flesh'; it will broaden and enhance that experience.

Peter Naumann

Manager, CD Project, National Gallery of Australia

(above)

Patterns of Power: Aboriginal Art of Arnhem Land
screen showing George Milpurrruru biographical details
CD-ROM in production National Gallery of Australia

under the hammer

Whether buying or not, viewing the offerings and attending the sales is the best possible 'homework' any potential collector can do.



The major international auction houses in Australia, Sotheby's and Christie's, hold three auction sales of fine Australian paintings each year in Sydney and Melbourne and occasional sales in Queensland. Sotheby's also holds specialist auctions of contemporary and Aboriginal art. Phillips quite recently have commenced regular auctions in Australia. Numerous local auction houses run excellent sales in the various state capitals: these include Leonard Joel in Melbourne, Lawson's and Tim Goodman in Sydney, Gregson's in Perth, Megaw and Hogg in Adelaide, and a number of others.

At the most recent round of major art auctions Australian-international relations were a key note. The star attraction at Christie's in Melbourne on the evening of 4 April was John Glover's *A view between the Swan River and King George's Sound*.

The painting was discovered last year in the United Kingdom; it sold for \$387,500 (illustrated in the Autumn issue of *artonview*). Hans Heysen's *Red Gum* found a buyer in Africa (an Australian expatriate) at the healthy price of \$112,500; and a Sri Lankan buyer gave \$17,250 in a telephone bid for a Ceylon subject by Donald Friend.

Sotheby's Fine Australian Paintings on 30 April featured 31 works consigned by Mr Benno C. Schmidt, an American businessman who put together one of the most important post-war collections of Australian art whilst based in Western Australia from the early 1960s. The collection was divided between his homes in Esperance and New York; and landscape is the dominant theme, reflecting Mr Schmidt's belief that 'the art of Australia describes the country'.

In 1987 Mr and Mrs Schmidt presented five important paintings to the National Collection as 'A gift to the people of Australia ... through the American Friends of the Australian National Gallery': Russell Drysdale's *The drover's wife*, *Portrait of Margaret Olley* and *Joe's garden of dreams*; and Sidney Nolan's *Daisy Bates* and *Burke at Cooper's Creek*. At Sotheby's auction there were major works from the Schmidt collection by Charles Blackman, Ian Fairweather, Drysdale, Friend, Nolan and Robert Dickerson, and all achieved healthy prices in the currently very positive market.

Arthur Boyd's work has been well represented in the salerooms recently. Now resident in England, with return visits to Australia, his work commands substantial prices in both hemispheres. Christie's sold a superb 1960 'Bride series' subject, *Bride drinking from a pool*, for \$156,500 in April. Sotheby's offered a beautiful landscape, *The old mine*, c. 1951 (sold for \$156,500) and a particularly interesting work from 1957, *The hunter* (\$167,500).

A more surprising international connection was made when Sotheby's attracted bids from London for lot 106, the magnificent *Bush sawyers* painted by Frederick McCubbin at his Mount Macedon home in 1910. Originally owned early this century by the Melbourne Commercial Travellers Association, in recent years it had been on long term loan to the National Gallery of Australia. It was sold at Sotheby's for \$717,500 (a record for the artist at auction), not to London but to doyen Melbourne dealer Dr Joseph Brown bidding on behalf of an anonymous local collector.

Christie's totalled \$2.7 million for their April sale of Australian and European Paintings, Drawings, Prints and Ceramics. Sotheby's April sale grossed \$3.8 million and the offering was described by Dr Brown as 'perhaps the best ... for the past two or three years'.

In London on 16 May Christie's auctioned a unique collection of watercolours by the intrepid nineteenth-century Australian nature painter, Marion Ellis Rowan: exquisite studies of butterflies, moths and other exotic insects from New Guinea, many of which were previewed in Sydney, Brisbane and Melbourne. Proceeds totalling £206,885 were directed to the Merlin Trust, established in memory of the artist's great nephew to support young gardeners studying worldwide.

Jane Clark
Director of Paintings
Sotheby's Australia



(opposite)

Donald Friend 1915–1989 *Sofala* 1947
oil on canvas 50.0 x 60.5 cm
from the collection of Mr Benno C. Schmidt

(this page, top to bottom)
Arthur Boyd *Bride drinking from a pool* 1960
tempera on composition board 129.5 x 152.5 cm

Frederick McCubbin 1855–1917 *Bush sawyers*
1910 oil on canvas 95.0 x 152.5 cm

Russell Drysdale 1912–1981 *The homestead*
c.1960 oil on board 30.0 x 40.0 cm
from the collection of Mr Benno C. Schmidt



'the museum'



Michele Field reports that, last May, journalists asked the outgoing President of France, François Mitterrand, to reflect upon all he had done during his term of office. Of what was he most proud? Perhaps the buoyant French economy? Perhaps the pole position of France within the European

Community? He shook his head and said: 'the museum'.

Musée du Louvre: View of the Pyramid (Richelieu Wing) Architect I.M. Pei Photograph courtesy Musée du Louvre (right)

Musée du Louvre, Richelieu Wing (21,500 square metres of new exhibition space: only the façades of the palace and the historical parts of the building were preserved in their original setting.) Photograph courtesy Musée du Louvre

(opposite) Pierre Rosenberg, Director, Musée du Louvre Photograph courtesy Musée du Louvre Photographer Pierre O. Deschamps

In fact, President Mitterrand said: 'Musée du Louvre'. My less than literal translation is to emphasise just how incredulous we would be if President Clinton, in response to such questioning upon retirement, were to say: 'the museum', or indeed if any world leader would put the renovation of an art gallery at the top of his list of accomplishments.

In this respect Mitterrand has been compared to the Egyptian pharaohs who spent public money building monuments to themselves. And, of course, by setting two glass pyramids in the new Louvre — one in the centre courtyard, which serves as the entrance hall, and another below ground level, hanging tip downwards — Mitterrand encouraged the Ptolemy analogy: Mitterrameses II is his nickname.

It certainly helps a public to cheerfully pay for the construction and reconstruction of its monuments — whether they are pyramids or art galleries — if the buildings are symbols rather than just containers for mummies or pictures. The Louvre was born in 1793, in the wake of the French Revolution.



The reconstruction, launched in 1991, involved taking large offices away from Treasury bureaucrats and returning them to the public as 165 rooms now known as the Richelieu Wing — a triumph of left-wing arts policy.

Usually governments justify these expenditures as 'good for tourism', but as a result of the Louvre's 6.3 billion franc (\$1.77 billion) facelift it is the French themselves who have been brought back. Now at least 50 per cent of visitors to the Louvre are French, as against only 36 per cent in 1989. Unlike the National Gallery of Australia where attendance figures are important goals, the Louvre has always catered for maximum numbers. Numbers have increased, of course, (from 3 million in 1989 to 6 million in 1994) in proportion to the floor area which has been doubled. But maybe the most rapid growth has been in the number of visitor surveys.

These surveys have led to some changes of policy that other museums already are imitating. Instead of a two-tier admissions policy giving a discount to the French, the Louvre sells half-price tickets to anyone who comes after 3pm. While tourists particularly like to get an early start, and 40 francs seems a fair ticket price if you're doing the once-in-a-lifetime visit, the French, on the other hand, are quite comfortable starting later. The Louvre is open until 9.15pm on Mondays and Wednesdays, and a 20 franc ticket seems quite a bargain for an evening's entertainment.

The Louvre does not accept groups any more unless they book and, in addition to the full admission price for everyone in the group, there is a booking fee of 150 francs. At some times of the year there are 300 groups a day, all arriving at their appointed times — staggered to counteract 'the Mona Lisa effect'.

However, the most radical policy decision was to build a shopping mall, the Place du Carrousel, as a warren under the Louvre land. Overhead, above the Body Shop, the Virgin megastore and other boutiques, the Carrousel gardens and the Tuileries are being restored according to their eighteenth-century plan. The idea that an art gallery might become a proprietor of retail shops and subsidise its administrative costs this way did not shock the very practical French. There are gates, they say,

to indicate where commerce ends and culture begins. In fact, on the Louvre side of the gates there is an avenue of 'culture' shops where prints, replicas and art books are sold, so the transition from 'commerce' is a gradual one. But it is very French not to find commercialism per se objectionable.

The finishing date for the renovations is 1997: the program is now at the third stage which includes refurbishing the gallery for Egyptian antiquities; burnishing the façades back to their original honey colour; and reconstructing 30 hectares of garden. Though there have been strikes of casual workers, some lapses of security and stolen paintings,

in fact the transition has been free of scandal. There have been six architects involved, 1800 staff, and, from last year, a new Director.

Because Pierre Rosenberg, 58, is a scholar of French and Italian painting and not an administrator, he was a surprising choice as the new head of the Louvre. He implies that he did not apply for the job but was asked by Mitterrand to see the reconstruction to its conclusion. The Louvre's seven departments, curatorially and administratively, are nearly as independent as separate museums, so

Rosenberg's responsibilities are more those of a governor than a general manager. Soon after his appointment he spoke his mind and claimed: 'The Mona Lisa is really spoiling the museum. People are coming to see only her. She pollutes all around her.' But of course the Louvre is not getting rid of the Mona Lisa because, like the Louvre itself, she is a symbol in the way that the Etruscan pots are not.

A story recently appeared in the British press about the model Claudia Schiffer visiting the Louvre with her boyfriend, the magician David Copperfield, and the two of them repeatedly exclaiming: 'Wow! Is that old or what?' But the writer admitted that he himself is not sure what's an appropriate thing to say to a companion when standing in front of as much magnificence as you find at the Louvre. Maybe you just sigh. Or whisper thanks to St Mitterrand for at least creating the elbowroom in which to ponder.

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The new director of 'an ace caff with quite a nice museum attached'

The Victoria and Albert Museum, in some ways the most formidable of all London's museums and galleries, is now the museum with the most unabashed 'drag them off the streets' approach to its visitors.

The V&A's advertising slogan — 'An ace caff with quite a nice museum attached' — scandalised the art establishment a few years ago, but the choice of a new Director, who has no curatorial background in the wide areas of V&A research, has produced not an outcry but only a long sigh. In September Alan Borg arrives — a man who is extremely well connected to sponsors and who used their money to turn the Imperial War Museum into a multi-media, child-friendly diorama. If Borg's principle at the War Museum — that nothing should be merely seen but also felt or smelt or heard — is applied to the classic V&A collections, it will certainly banish the hundreds of years of 'hush' forever.

Most art critics' favourite candidate for the Director's job was Timothy Clifford, who runs the National Gallery of Scotland. Before his interview, Clifford discussed with the Tate's Nicholas Serota a plan for divesting the V&A of its Constables (if moved to the Tate, the Constable holdings would be on a par with the Turner holdings) and for moving the rooms of twentieth-century design to the Tate's new Bankside museum, which is supposed to be a millenium project. That would have left the V&A largely as a museum of pre-1900 art and craft, an institution devoted to Britain's aesthetic history, and probably not a crowd puller.

Everyone is careful not to criticise Alan Borg, who has been a success at the War Museum, and whom the V&A trustees may count a success again if he continues on course. But I have never read so many kind words about an 'also-ran' as the newspapers have published about Timothy Clifford.

Michele Field

The Shop

While purists may still believe that our great museums and galleries should concern themselves solely with important works of art or objects, today's visitors want more. Visitors to museums and galleries now also expect, and look for, things to buy — they expect to be able to buy good quality food and good quality merchandise. Effective marketing, therefore, helps to bring visitors through the door; and good service and a wide range of products may bring them back.

Once museum shops were quiet holes in the corner stocked with esoteric books. Cafés, if they existed, were located far away and hard to find. But this has changed. Increasingly, and necessarily, specialist staff have been engaged to conduct commercial activities; and the museum shop has become a very visible, attractive and accessible entity.

Most museum professionals will acknowledge that money-making is a self-evident necessity, and they leave it at that. But lack of interest in the museum shop as anything more than a money-making enterprise leaves unacknowledged an important aspect of the museum experience. The museum shop, by means of its products, sustains contact with visitors long after they have left the building.

The idea that the tourist/visitor/pilgrim should have something to take away from a visit — a symbol of 'having been there' is examined by Mary Beare, of Newnham College Cambridge, in a study titled 'Souvenirs of Culture'.¹ Beare notes that in modern writing about museums and the museum experience, cultural historians, despite their intense concern with a visitor's face to face contact with the objects on display, have rarely bothered to follow that visitor into the restaurant or shop. Beare sets out to rectify this anomaly. Her dissertation centres on a prominent manifestation of the commercial side of the modern museum — the postcard.

Postcards represent the cheapest and most frequent type of purchase in the museum shop. You cannot miss them: usually the postcard section is visible at once, the range of cards is extensive, and there is plenty of circulation space around the stands or racks.

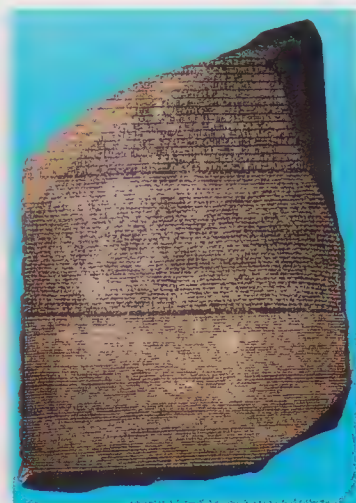
Mary Beare takes us to the British Museum, and to the postcard sales section just inside the front entrance. Postcard sales total approximately 750,000 annually, and Beare has tracked the best sellers over a three-year period from 1988 to 1991. The surprising two best sellers are: 1. The Rosetta Stone 21,000, 22,600, 22,700; 2. The British Museum by Day 17,100, 22,300, 14,800.

How do we understand the popularity of a photograph of a large piece of black basalt inscribed in Greek and Egyptian scripts? Certainly it is an object that attracts an enormous amount of visitor attention. Beare notes that 'Glamour and romance are no doubt part of the explanation ... the exciting story of its discovery by a group of Napoleon's soldiers ... surrendered to the British as spoils of war ... the mystery of the hieroglyphic inscriptions ... the powerful image of ancient Egypt' make it one of the best known treasures of the Museum. Visitors have heard of it before they arrive; 'they plan to see it and they do see it'. The Rosetta Stone is easy to find, on a main thoroughfare on the ground floor, just past the shop and the café, at the entrance to the main gallery of Egyptian sculpture. There is usually a knot of people gathered around it: the Rosetta Stone is as much the popular prize possession of the British Museum as the Mona Lisa is of the Louvre. 'Visitors buy its image because it is famous and because they have seen it; the postcard is the relic of their pilgrimage.'

The second most popular postcard image, The British Museum by Day, in some respects fits our preconception of the tourist view. But Mary Beare looks beyond the façade. She proposes an underlying relationship between the objects on display, the institution of the museum and the building as a whole. 'The popularity of these views of the Museum suggests that visitors are not necessarily part of the collusive blindness of professionals — who refuse to see the "museum outside the case" — For [visitors] the display is not so narrowly defined: remembrance of the Museum can be focused on the Museum as a whole, with its steps and colonnades, flagpoles, trees and grassy spaces, benches and litter bins.'

The imposing façade on the postcard signifies much more than the building: 'it is the treasure chest itself, the (mystical) container of that totality ... the remnants of all the past civilisations that lie inside.' The building has been elevated into an icon; it is a symbol that gives sense and order to a disparate and perhaps baffling array of objects within.

Beare also looks at the postcard sales at London's Tate Gallery and The National Gallery. Unlike the British Museum, the façades of these galleries are absent from their top-selling postcard lists. Beare's explanation is that there is a clear contrast between the popular experience of the British Museum and the art gallery experience. 'The galleries house paintings whose status (at least within the unassailable myths of the contemporary dominant culture) is clear, self-evident and explicable ... They are no mystical treasure chests, no icons of themselves; they are the dispensable frames around the treasures of art within.'



The postcard sales at the Tate and The National Gallery overlap very closely with the well-known highlights of each gallery. Beare comments that 'those highlights are more or less identical with the canon'; and that the totality of the art gallery experience (the architecture, the installations, the layout of collections — the shop) encourages the visitor to internalise the values of the dominant aesthetic. The ranking of best-selling postcards provides clear proof of the success of that process of internalisation. 'At the end of the visit: visitors take home in their pockets some of the most potent symbols of what those galleries stand for.'

Of the all the cards sold in our own Gallery Shop, over many years the first favourite has been Pollock's *Blue poles*. And while postcards produced for special exhibitions will sell extremely well during the showing of those exhibitions, the other long-term best sellers are Moner's *Waterlilies* and his *Haystacks*, Nolan's Ned Kelly series, Dupain's *The sunbaker* and the Margaret Preston range.

Beare's argument for the symbolic significance of the most popular postcards suggests that a broader proposition may be applied across the range of products sold at the museum shop. She notes that at the British Museum replicas of the Rosetta Stone, as well as 'Rosetta Stone' cotton handkerchiefs, silk headscarves and T-shirts score beyond anything else in the Museum's trade in replicas and gifts. The image of the Rosetta Stone whether on postcard or scarf, rather than others of perhaps more aesthetic appeal, works productively as a re-presentation of the museum experience.

For us, *Blue poles* jigsaw puzzles are all-time best sellers along with the *Blue poles* postcards. Here, admittedly,

Sustaining the Contact



(opposite) Top selling postcards at The British Museum: 1. The Rosetta Stone; 2. The British Museum by Day (left) The postcard section, National Gallery Shop, where Jackson Pollock's *Blue poles* is the first favourite

the work itself has great aesthetic appeal and the puzzle is taxing enough to satisfy the most masochistic jigsaw enthusiast. Nevertheless, *Blue poles* is our most famous painting; it is widely regarded as such and sought as a symbol of the gallery experience.

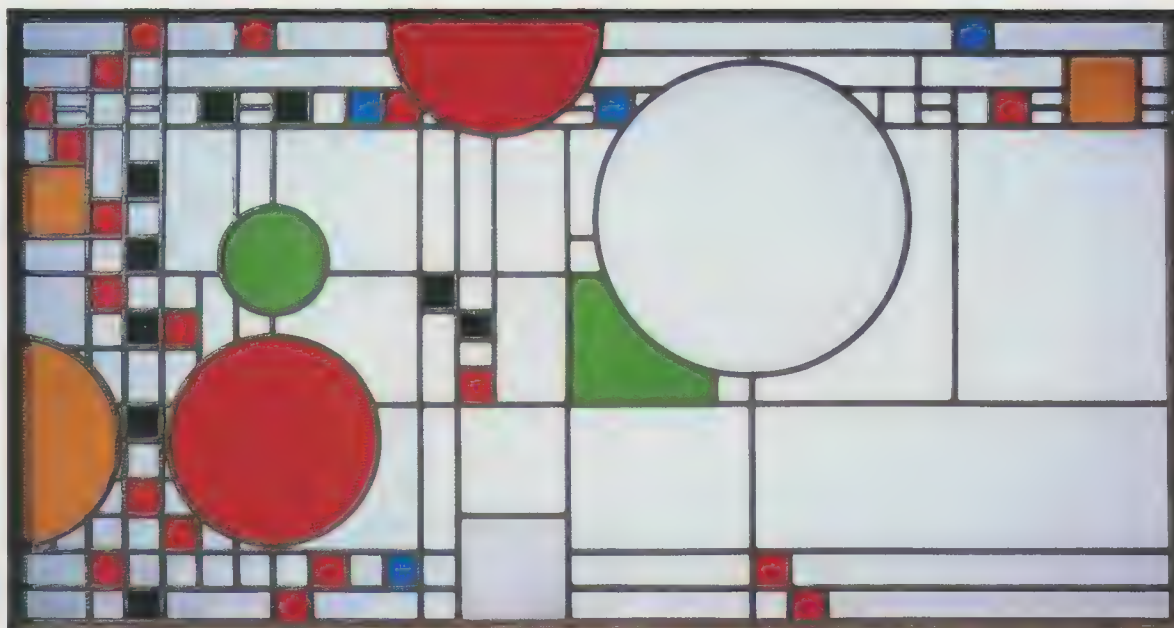
But for the total shopping experience, choice is the essential ingredient and the Marketing Section looks to the gallery for inspiration, across the range of the permanent collections and to the major temporary exhibitions, to produce, either in house or on commission, a wide range of art-related objects for sale at the Gallery Shop. Products produced in house are largely paper goods: stationery and gifts such as calendars, diaries and address books; and colour reproductions are presented as postcards, prints and posters. In the commissioning of individual craftspersons to create items, either generic or related to temporary exhibitions, we are greatly assisted by the Crafts Council of Australia. On another level, the recent Queen's Pictures Exhibition provided the opportunity for an innovative and successful collaboration with a local Canberra business. Antiques and bric-a-brac for sale on commission provided the enticing ambiance for our extensive array of products designed especially for this exhibition.

It would be foolish to ignore the fact that much of what is sold by the museum shop sustains contact long after visitors have left the building. Mary Beare's thesis is welcome academic acknowledgement of the importance of the museum shop: alongside its essential money earning role, sustaining the contact is a compelling cause of the Marketing Section.

Suzanna Campbell

Marketing Manager, National Gallery of Australia

1. Mary Beard, 'Souvenirs of Culture', *Art History*, Vol.15 No.4, December 1992, pp.505–532.



Design in

Frank Lloyd Wright United States 1867–1959

Leaded glass clerestory window c.1912

made for the Avery Coonley Playhouse, Riverside, Illinois c.1912 clear and flashed coloured glass, lead, original timber frame
61.0 x 97.5 cm National Gallery of Australia Gift of the Gordon Darling AFANG Fund in memory of Marietta Tree 1994

Frank Lloyd Wright was clearly one of the most original minds working in architecture and design during the late nineteenth and early twentieth centuries; of his many contributions were numerous designs for windows employing the technique of 'art-glass'. These were windows in which coloured or clear pieces of glass were assembled into panels or other configurations and held in place by thin pieces of metal — each window conceived as part of the complete scheme for Wright's design of the house. Two of the best known examples are the 'Tree of Life' windows c.1904, designed for the Darwin D. Martin house in Buffalo, New York State, and the leaded glass windows for the Avery Coonley Playhouse c.1912 in Riverside, Illinois near Chicago. Examples of both exist in the National Gallery's collection, the former acquired in 1986, the latter in 1994.

The Avery Coonley Playhouse clerestory window, now in the National Gallery's collection, was acquired through auction at Christie's Park Avenue salerooms on 11 June 1994. Previously the window had been in the collection of Domino's Center for Architecture and Design, Ann Arbor, Michigan, which had bought most of the Playhouse windows in 1986 long after their complete removal from the building about twenty years earlier.

This acquisition would not have been possible without the support of Gordon and Marilyn Darling who donated the funds through the American Friends of the National Gallery to secure a major piece of American art for the National Gallery's collection. The Avery Coonley Playhouse window stands as a fitting tribute both to its designer and to the noted American in whose memory it was donated, the late Marietta Tree.

Marietta Tree was an important figure in American political and social life. She dedicated herself to community service and was the first woman US Ambassador to the United Nations. Although relatively unknown in Australia, since 1983 she devoted considerable time to her role as a trustee for the American Friends of the National Gallery and served as its President for two years. As with many of her achievements, her personal introductions paved the way for major gifts. A charismatic figure, Marietta Tree died on 15 August 1991, aged 74.

Roger Leong

International Decorative Arts, National Gallery of Australia

That someone would provide a window as a gift is an enchanting idea. That this gift should be the design of someone who gave the world of architecture refreshing new ways of seeing the world makes it particularly precious.

The 'balloons and confetti' window, from the Avery Coonley Playhouse, is from the era of the Prairie houses, an early period in the career of Frank Lloyd Wright in which he was to consolidate his thoughts on what he described as 'organic architecture'. Wright would express the context of the design this way: 'In organic architecture, it is quite impossible to consider the building as one thing, its furnishings another, and its setting and environment still another. The spirit in which these buildings are conceived sees all these things together at work as one thing ... The very chairs and tables, cabinets and even musical instruments, where practicable, are of the building itself and never fixtures upon it.'¹

Glass



From Frank Lloyd Wright's Avery Coonley Playhouse, Carol Guida, Lecturer in Architecture at the University of Canberra, looks out.

(above) Frank Lloyd Wright *Avery Coonley Playhouse* 1912 interior with clerestory

Learning from the natural environment of the Prairie, Wright would apply abstract governing patterns to achieve a harmonious organisation of interrelating parts, each contributing to the life of the whole as they do best according to their nature. In a system so balanced, once the governing pattern was understood and accepted, he would discover endless opportunities for variety and vitality within what would seem to be a continuous flow of space. He describes it as 'the continual becoming, invisible fountain from which all rhythms flow and which they must pass, beyond time and infinity'.² In architectural terms he would say: 'Let the walls, ceilings, floors, become seen as component parts of each other, surfaces flowing into each other, the new reality that is space instead of matter.'³

In the Coonley Playhouse, spilling over with flowers and fruits, and with sunlight dancing through it, we see Wright using the key ideas he would develop throughout his career in achieving the 'continual becoming'.

One of the first things we notice is the interlocking roofs which seem to pass through and beyond and hover over the space. Here he is using the principle of the cantilever learned from the trees of the Prairie —

the way the sheltering overhead canopy floats above with minimal visual obstruction from supporting elements. Later in such designs as 'Falling Water', the magnificent house for the Edgar Kaufmann family in Bear Run, Pennsylvania, one sees the impact this principle would have on the continuity of space — as the forms of the building extend dramatically into the landscape, and the landscape is drawn into the building.

Within the Playhouse, we also see the beginning of 'flow' — where the character of individual areas might be defined by different ceiling or floor levels, natural light from above, careful composition of materials and elements rather than by obstructing walls. This capacity for versatility in the use of spaces is a forerunner in the development of twentieth-century architecture.

At the centre of the Playhouse is another recurring arrangement found in Wright's buildings: the fire, in the stone of the inner 'cave' so to speak, with the spaces around it 'flowing' out to the land and sky. As Vincent Scully has pointed out in his monograph on Wright, this represented in Western architecture a change in views on the relationship between people

and the rest of the world.⁴ Rather than occupying the space at the centre, the person is now journeying toward the exterior, experiencing its complexities and changes, aware of being part of a larger environment. One might also note that the reassuring warmth of the fire which the child would need remains at the centre, with the incentive of the light at the perimeter to explore the less predictable world. As the interrelationship between space and form was considered, so too were different emotional qualities such as security and freedom, peace and vitality.

The light at the perimeter brings us to the design of the windows. The windows of Wright's Prairie houses flickered with a multitude of changing reflections of light on the faceted glass. Henry David Thoreau, speaking of the light on glassy ponds, described them as 'earth's eyes on the sky'.⁵ In the case of Wright's windows, these were particularly sparkling eyes to the sky.

Among the windows of the Prairie period, those of the Coonley Playhouse are somewhat unusual, particularly in the use of primary colours and circles. Considering that the building is a school, intended to stimulate creativity and learning, one might view 'balloons and confetti' as simply a festive expression, evocative of early childhood experience. Yet Wright proved himself to be meticulous in carrying out his organic principles down to the details — even to the design of the heating grilles below the windows. Things would be beautiful, but they were seldom purely random or decorative in the scheme of things.

Beyond the exuberance of colourful circles and squares in flight, we are intrigued upon closer examination by a few more complexities in the structure. A most distinctive character of the Prairie house windows is the design of the casing — the metal structure used to hold all the individual facets in place. In the highly significant Robie house of 1908, one might interpret the design of the window as the abstraction of an architectural drawing, the plan of the room and the slope of the roof hovering above it. In the Dana house of 1903, each window varies, one from the other, and all are magnificent together. One might interpret these designs as illustrations of organic design method, developing a multitude of variations within the integral structural system.

One way of exploring this idea and relating it to the art world might be to recall the ideas and work of early De Stijl artists. It was in 1910, two years prior to the completion of the Coonley Playhouse, that Wright's work was first published in Germany as the *Wasmuth Collection* (an original portfolio of the prints is in the National Gallery's collection). This was followed by mutual visits between young European artists and Wright.

In the early 'plus and minus' paintings of van Doesburg and Mondrian (1917), we see them dividing up their canvases into square modules to produce asymmetric compositions, describing them as reflecting the integration of parts to the whole and the whole to its parts, expressed as 'unity in plurality'. Van Doesburg also spoke of their intent to use a larger abstract order to produce an organic style. One might easily see a close relationship between their paintings and Wright's designs — an abstract order with an integration of space and form whereby the buildings project out into the landscape and the space of the landscape is drawn within.

Mondrian's *Composition in blue* of 1917 (Rijksmuseum Kröller-Müller, Otterlo) comes to mind — a composition of rectilinear forms in space, not unlike the confetti of the windows, or the buildings of the site. And, as we think of Wright's designs, where obstructing walls start to disappear to create a variety of interlocking spaces, van Doesburg's *Rhythm of a Russian dance* of 1918 (Museum of Modern Art, New York) comes to mind. Here the artist's thin rectangles are composed in such a way as to create a flow of spaces not unlike interior plans of Wright's buildings.

Mondrian's *Composition with red yellow and blue* of 1930 (Collection The Fukuoka City Bank Ltd, New York) also reflects Wright's thinking about architecture. In the painting we see different elements in balance, the periphery as important as the centre, no one element more important than the other, existing within a larger framework which could extend to infinity. (We notice balloons of the Playhouse window floating well beyond the edge.)

What are these windows about? Might it not be a reflection of the spirit of the plan in the landscape: the collection of interlocking buildings and spaces asymmetrically positioned and balanced within a structural pattern.

Like examples of the art of ancient cultures which Wright studied, it might be that the abstract representations on the windows tell a more expansive story about how the architect sees the world working. One could consider the geometric order of the confetti to be in the spirit of the design process of the Coonley homestead: the collection of buildings, courtyards, loggias and gardens outside the

Playhouse — the spaces the children would explore. And the balloons? Could they not be flying overhead, suggesting the release from gravity that was so well represented in the hovering roof elements of his buildings of this period? One day he would give us the Guggenheim Museum in New York, so different in profile to its neighbours, appearing to bulge out over the street, and inside find ourselves in a space which balloons up and out in a smooth continuous journey into the light of the sky.

Perhaps what makes Wright's work so memorable are the experiences his buildings offer us; as each building represents a journey in his own thinking, it celebrates our own daily journey by allowing us to see it in new ways at every moment. We might think of his windows as speaking to us along the way.

If people choose to interpret the Avery Coonley Playhouse window as 'balloons and confetti', that would be in the spirit of the larger intent — that this be a place where each moment of the journey in life be an occasion to celebrate!

Carol Guida

1. Edgar Kauffman and Ben Raeburn eds, *Frank Lloyd Wright: Writings and Buildings*, New York, Horizon Press, 1960.
 2. Frank Lloyd Wright, 'The Language of Organic Architecture', *Architectural Forum*, May 1963.
 3. Frederick Gutheim ed., *Frank Lloyd Wright on Architecture: Selected Writings (1894–1940)*, New York, Grosset & Dunlap, 1941.
 4. Vincent Scully, *Frank Lloyd Wright*, New York, George Braziller, Masters of World Architecture Series, 1960.
 5. Quoted in Donald Hoffman, *Frank Lloyd Wright: Architecture and Nature*, New York, Dover Publications, 1986.
- Photographs of the Avery Coonley Playhouse courtesy Dover Publications Inc., New York (*Frank Lloyd Wright, The Complete 1925 "Wendingen" Series*, 1992).



Avery Coonley Playhouse front elevation and detail

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Canberra's Spring Festival

Roger Butler, Curator of Australian Prints, Posters and Illustrated Books at the National Gallery, recently spoke to Udo Sellbach, printmaker. They talked about Sellbach's early experiences in Australia in the 1950s, leading up to his powerful series,

The target is man, in the 1960s.

a discussion with Udo Sellbach



Roger Butler: Udo, tell me about your decision to come to Australia: for post-war Europeans, there were many destinations — why Australia?

Udo Sellbach: Karin Schepers, who was my girlfriend at the time, had a twin sister who had migrated to Australia in the early 1950s. She invited us to come out. Karin and I got married and landed in Melbourne in 1955.

RB: Was Australia seen as a destination for artists?

Udo: No, not at all. In fact it was rather offputting going through immigration proceedings at the Australian Consulate in Cologne. While waiting for an interview you looked at the Australian newspapers; all that seemed to be in them was long lines of text and tiny little pictures of sheep and shearing sheds. The press gave not the slightest hint of any artistic activity.

RB: When you said you were an artist, how did the immigration officials respond?

Udo: If I'd said 'I'm an artist', I wouldn't have had a chance. So I said I was a lithographer. 'Oh a printer', they said, 'alright, we can do with printers'.

RB: When you came to Australia did you have to report to local officials about finding a job in the printing trade?

Udo: No, we paid our own fares, we didn't arrive on any assistance scheme, therefore we could move freely. My wife and I ended up at a silkscreen printing factory which was heavily involved in printing souvenirs for the Olympics Games to be held in Melbourne the following year.

RB: You had an exhibition in Melbourne at that time.

Udo: Yes, at Peter Bray Gallery in 1956. It was my first connection with a gallery that dealt seriously with art, including modern art. Peter Bray and Helen Ogilvie were friendly towards me.

RB: Helen Ogilvie was a printmaker as well as gallery manager. Did that make any difference in the way she regarded your work, that she actually knew what prints were?

Udo: That could have been helpful — I didn't know that at the time, but I learnt later. The folio of works that I bought with me to Australia consisted of my own prints, Karin's prints and prints by artists I'd worked for in Cologne. It was a very impressive volume of work,

and it was obvious that we combined an experience and knowledge in the making of prints that went beyond the traditional mode.

RB: Did you show the prints to anyone else?

Udo: Almost the first person I met here was Dr Ursula Hoff at the National Gallery of Victoria. She put me in touch with Professor Burke at Melbourne University. He was then instrumental in helping me to get my first serious job in Australia, as Art Master at St Peter's College in Adelaide.

RB: Returning to the exhibition at Peter Bray Gallery. How was that regarded in 1956 — the Olympic Games year?

Udo: As far as I can remember there were very few people at the opening. I only sold one piece — a head profile of a youth, quite a nice piece — for two guineas, to Mary McQueen. I later found out she was a printmaker — a lithographer. I had a review from Alan McCulloch with a photograph in the paper.

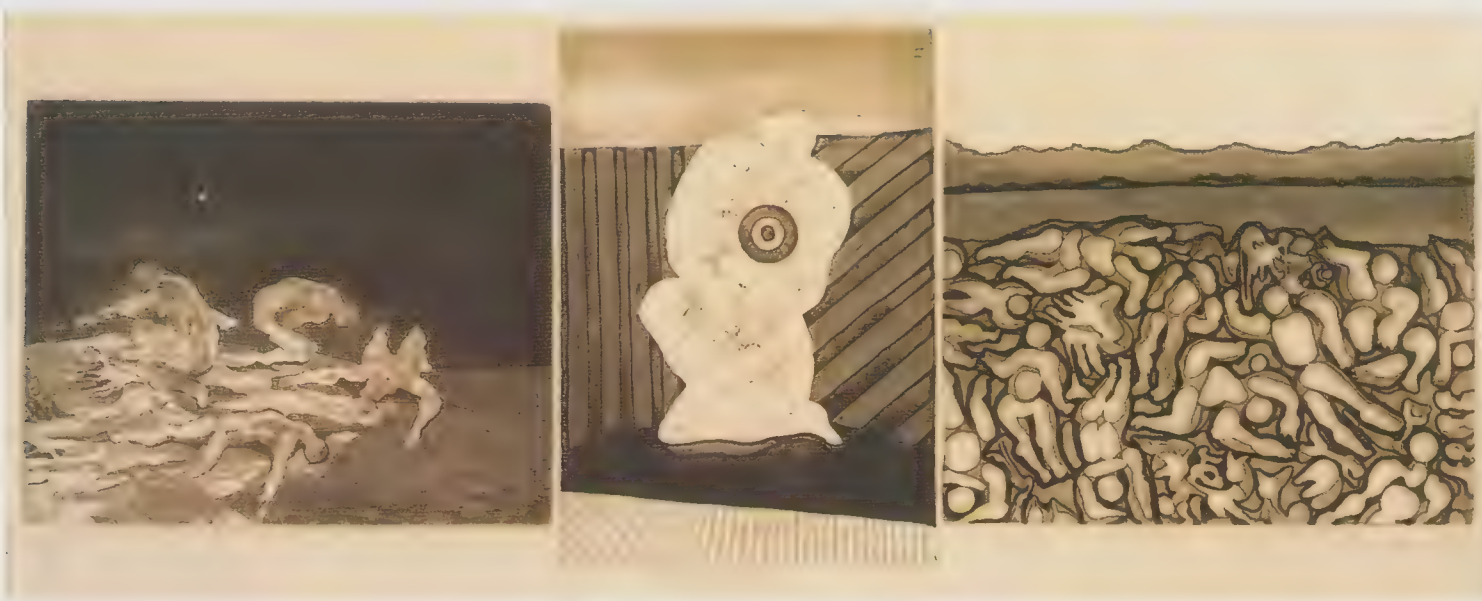
RB: Did you link into any group of foreign born artists in Australia?

much as wharfies and others did. It was in that intellectual climate that I started to feel at home in Australia.

RB: You left for Melbourne not long after Turner did?

Udo: Ian left for Melbourne in 1964 to go to Monash University. His departure was certainly one of the factors that influenced our own shift in 1965. There were other factors, of course; primarily that in 1963 I had left the South Australian School of Art (where I was teaching after St Peter's College) to go to Europe — with an open-ended itinerary. For a while it seemed feasible that we might actually stay there, but homesickness set in. I'd had such a good taste of Australia, it had been good to me. I felt accepted and worthwhile living there, I could make a contribution. We came back to Adelaide in 1964. The Turners were still there — we rejoined this group of people.

It was the time when Australians were making their voices heard for the first time, not only here but also in Europe. But everyone in those days was longing to go east. Melbourne and Sydney were the places to be.



Udo Sellbach born Germany 1927 to Australia 1955 *The target is man* 1965 etching and aquatint from three plates on paper 68.2 x 25.2 cm National Gallery of Australia Gift of Murray Walker 1985

Udo: No. Part of my motivation for coming to Australia was to get away from Europe, there were political motivations behind the move. I also felt very attracted by the English language and English literature, and my English was reasonably good. I wanted to absorb whatever I could of Anglo-Saxon culture by coming here and making myself a part of it, working and living within it.

RB: On that political theme: let's talk about Adelaide, where you went to teach in 1956. In the years leading up to the 1960s, it was a very politically active city. How did you meet up with Ian Turner?

Udo: During the four years in the late 1950s to early 1960s when I taught at St Peter's College, Charles Bannon was Senior Master there; he became my direct contact with artists. Caroline, who was my partner then — my marriage was over by 1961 — had an intense interest in politics. She was at the university and I met many people in that area in late 1961 to early 1962. Ian Turner was amongst them. We had a very strong friendship. Turner by that stage was disillusioned with the Communist Party, after the invasion of Hungary. He had such an open mind — artists simply fitted into his picture of society as

I wrote to Alan McCulloch — I didn't have any other real connections in Melbourne — asking him to let me know if any jobs came up. I think he spoke to the Royal Melbourne Institute of Technology, and maybe to Tate Adams. They seemed delighted, and offered me a job. So, in early 1965, I started at RMIT.

RB: Did you meet Bernard Smith at that time?

Udo: I met Bernard later. After returning to Melbourne I had a joint show with Grahame King, at Levenson Street Gallery in 1966. My part of that exhibition consisted of the work I'd done as soon as I got to Melbourne. The Vietnam War had become a very hot issue in Australia, it was drawing a lot of attention; I had gained access to printing facilities; I had met Noel Counihan and others, friends of Turner's; and I was doing etchings. The first, or perhaps the only real showing of these prints took place at Levenson Street Gallery. Ian Turner organised an article for *Overland*, written by Bernard Smith. That was the first time I met him. I remember going to his house one night. I gave him a large lithograph, which he seemed to like very much.

RB: You have mentioned Ian Turner, Noel Counihan and Bernard Smith. Who else was in that grouping. Who got together and chatted?

Udo: There was a large number of people. One important person was the editor of *Overland*, Steven Murray-Smith. There was the historian, Noel McLachlan, and there was a vocal communist who lived upstairs in Ian's house. Of course, there were other artists, but not that many. The prominent one was Clifton Pugh. We'd have Friday or Saturday night parties, and there'd be fifty to a hundred people there, a mixture of academics, students and a few artists. Clifton Pugh would occasionally turn up.

RB: How did *The Broadsheet* come into existence? Ian Turner was always interested in popular street literature, wasn't he? *The Broadsheet* fitted into this tradition.

Udo: It did. There was a large circle of poets and writers who all had something to offer. I thought I could make a contribution with my printing knowledge and concern about political-cultural developments in Australia. Pamphlets were being printed at the time, but you always had to get an artist to mock up an idea, take that to a photographer, make a block of it, and then give it to a printer to get it done.

I thought, why don't we cut out the photographer and let the artist work directly? The proof for this approach had been my work for *Meanjin*. I had designed some of their covers. The technology I used was the relief print, linocut for the cover with woodblocks inside. *Meanjin* printed in editions of one or two thousand. This convinced me that, from the technical printing point of view, my proposition was realistic. If I could organise, or help to organise, the visual material as either metal blocks printed relief, or as linocuts or woodcuts, we would have something.

I spoke to Ian, and suggested we start something, perhaps called *The Broadsheet*, based on old craft traditions, and use it as an organ of communication. He was immediately interested. He couldn't be an editor at that stage because the government was keeping an eye on him; so his wife, Anne Turner, stood in. We met in his house. He got Noel Counihan, McLachlan and a few other people involved — including Barrett Reid.

RB: The poet?

Udo: Yes, he joined in. That's how it started. I felt I had something to offer technically. I knew artists, like Les Kossatz, who might be interested. Ian organised the editorial side of it, and we had meetings on Saturday or Sunday afternoons.

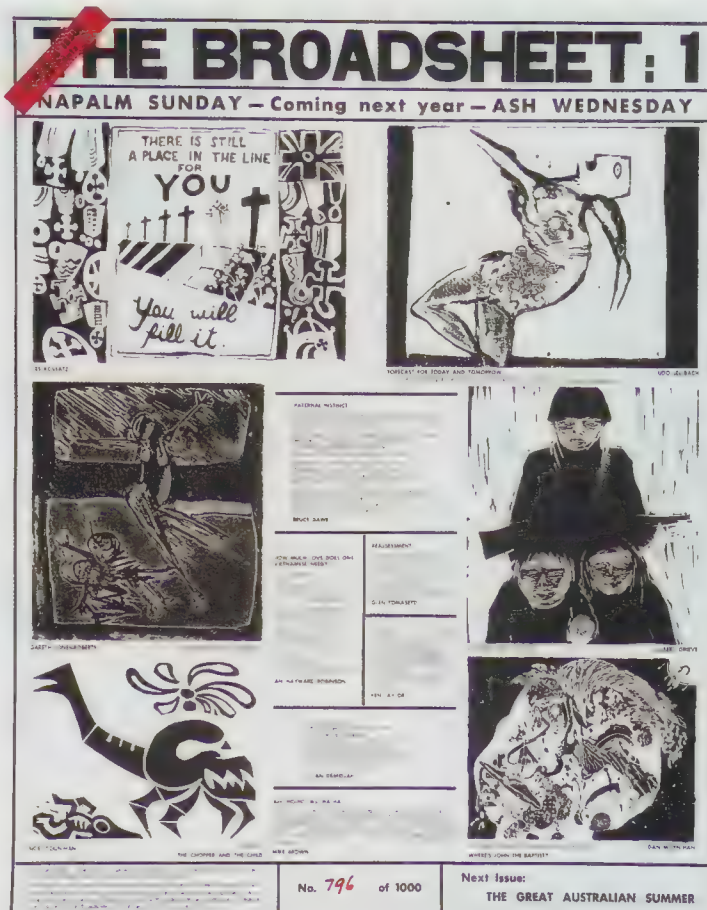
RB: You mentioned that you had something to offer in terms of politics. You'd been in Europe during the war, which gave you a direct experience that many Australians hadn't had.

Udo: That's very true. All the years of my youth were packed with political experiences of one kind or another. The most traumatic experience was the war itself; I was in Berlin when the bombing raids came to a climax. It was such a concentrated, terrifying experience at the age of seventeen. In a sense, I never got over it. I live forever with that deep down as a memory, an influence on how I see or discuss things and on what I've done as an artist. All the serious work I've done as an artist has been influenced by those events, by that very brief time in 1945. Anyone who knows me soon senses that. Turner was very interested in that. I could bring a touch of authenticity.

I felt I had something to offer because, like many others of my generation who came through this, I was very grateful to escape. We had developed ideas about politics and culture and freedom.

We knew what it meant to be an artist under the Nazi regime — what had been suffered, what could now be restored. These were very key elements.

There was the experience of growing up without ever laying eyes on a genuine piece of modern art — until practically my eighteenth birthday — and then having that opportunity. I remember the particular exhibition very well: at the end of 1945, the French government organised an exhibition of modern art for the Germans; it included paintings by Rousseau, Picasso, Matisse and others. It was a political-cultural act. I went to see it in Düsseldorf. It was unbelievable, walking into this exhibition as a mature human being. I became aware that this experience had been denied to the people. I was so acutely aware of an iron curtain lifting up. There was a whole world out there. It was the same with literature. I'd always been a keen reader but my range was



Various artists *The Broadsheet: 1* 1967 letterpress and relief prints on paper 62.2 x 48.4 cm National Gallery of Australia Gift of John McPhee 1983

(right) Udo Sellbach *The target* 1970 colour lithograph on paper 74.5 x 51.2 cm National Gallery of Australia Gift of the artist 1994

very limited, I could only get classics. Now suddenly there were the American writers — Hemingway, Faulkner and others, like Joyce. It stormed in on us. It was the suddenness, the sudden rich influx into the vacuum; and it happened practically overnight.

Printing is very important to me in that context. There was no money to produce books. They were printed on newspaper. You bought the novels of Faulkner or Hemingway from a newspaper stand as a pack of paper, and of course they went to pieces very quickly.

RB: The Vietnam War was another impetus, a catalyst which made people speak up. How did you view Australia's involvement?



Udo: I was devastated, because amongst my reasons for leaving Germany was that I hoped never again to be involved in those experiences, or those politics. In the mid-1950s, politics had reached a stage where it was again possible to talk about rearmament and re-establishing the Germany army. I didn't want to be involved or even close to that.

When I returned to Adelaide in 1964, I decided to become an Australian citizen. I had an Australian wife, I felt close to the intelligentsia. I made an application and went to the Unley Town Hall for this event. Because I wasn't prepared to take an oath on the Bible, I was segregated from the actual ceremony; I had to arrive there an hour before the others, and I was handled as a single person in the big hall. I had become an Australian.

The next day Menzies declared conscription. I can't tell you how devastating it was, especially just then. It was one of the elements that sharpened my interest in Australian politics.

RB: When you came to do the *The target is man* series, would you have categorised it as a political work?

Udo: I saw it as a political work, not in the narrow party political sense, but more in the tradition of anti-war engagement. I remember sitting in the tiny office I shared with Tate Adams at RMIT. I started drawing little figures in grotesque or contorted poses. They were a direct poetic fantasy, stimulated by my memories of war, by Australia's nascent engagement in war, and by my interest in the human figure.

It was, at first, unplanned and accidental. I started making the first etching on that basis, then another one. It soon became clear that here was something I could work through — a dozen or so prints. It's a small number, it was manageable. It was not as familiar then as it is now to think in terms of a folio of work; to think of putting it in a box and keeping it on a bookshelf, rather than on the wall. That was what most printmakers did, they made pictures for the wall. I wanted to make statements like one makes literary statements in a book. I asked Dr Hoff to do a brief introduction for it. I never printed the full edition of it, I couldn't at the time, I just had enough for a good handful of copies. They went into the joint exhibition with Grahame King at Levenson Street Gallery. Publicity came from it. One of the prints was taken to become a street leaflet, cheaply printed. It was one of the publicity leaflets for an anti-Vietnam War march. The National Gallery of Victoria bought a copy of the series from me.

That's how *The target is man* series came about. It grew, but it wasn't all that accidental; it grew on certain ideas and memories. ■

Udo Sellbach became Head of the Tasmanian School of Art, Hobart (1971–76); then Director, Canberra School of Art (1977–85). He now lives in Tasmania. This year, until August, he was Creative Arts Fellow at the Australian National University's Institute of the Arts. The National Gallery of Australia is in the process of acquiring Udo Sellbach's complete graphic works.

The 1995 Qantas Birthday Lecture

to celebrate the National Gallery of Australia's
anniversary 1982–1995

will be delivered by

John Richardson

critic and biographer of Picasso



Saturday 14 October

6pm in the James O. Fairfax Theatre

National Gallery, Canberra

Admission \$10; Members and Concessions \$7

Bookings (06) 240 6504





The Tsui Collection
of Chinese Art

— 徐氏中國文物展 —

NATIONAL GALLERY OF AUSTRALIA

As a successful entrepreneur T.T. Tsui LLD JP not only embodies the energy we see in the monumental intensity of Hong Kong, but he has taken on also the characteristic role associated with the past emperors of China — that of patron of the arts. In promoting his own cultural heritage, he has established important collections of Chinese art in five major museums world wide. The National Gallery of Australia recently became the beneficiary of Mr Tsui's benevolence, initially in 1993 with the gift of a spectacular ceramic horse from the Eastern Han dynasty and, this year, with a further twenty-seven important works of art.



Chinese culture has a special relevance for Australia. It is the culture of the first non-European migrants to arrive in this country in the nineteenth century; it is the culture of one of Australia's most important neighbours in the Asia-Pacific region; and it is a culture that has had a profound influence on the art of many other societies in our region.

Mr T.T. Tsui's unprecedented gift to the National Gallery will finally allow Chinese art to take its rightful place within Australia's National Collection. Through these great works of art visitors to the National Gallery in Canberra will be able to appreciate some of the major themes of Chinese culture, such as the quest for aesthetic and technological perfection in ceramic production, and the concern with the afterlife and the appeasement of ancestors. Images of the powerful central Asian horse (*tianma*, the horse 'that sweats blood'), the Bactrian camel and even a pair of polo-players also highlight China's position at one end of the ancient Silk Road connecting Asia and Europe.

The Tsui Collection of Chinese Art will help to establish a stronger cultural bridge between China and Australia. Across this bridge will flow not only works of art but also ideas that will significantly enrich the cultural life of future generations of Australians.

Michael Brand

Senior Curator of Asian Art, National Gallery of Australia

(cover left and detail)

Standing horse Tang dynasty (AD 618–906)
earthenware with *sancal* glaze
73.7 x 26.0 x 85.0 cm

As early as the first century BC the Han Chinese were breeding horses obtained from the Ferghana valley of central Asia. Highly prized specimens of these magnificent animals were still being imported during the Tang dynasty and could cost as much as 40 bolts of silk. As prestigious animals they formed an important part of the tomb retinue.

(opposite left)

At The Tsui Museum of Art, Hong Kong, T.T. Tsui LLD JP holds a Qing dynasty imperial porcelain bowl of the Kangxi period

(opposite right)

Pair of polo-players Tang dynasty (AD 618–906)
44.0 x 13.0 x 36.0 cm and 46.0 x 13.0 x 35.0 cm
Equestrian polo came to China from Iran by way of central Asia. Polo was a game of the aristocracy in ancient China, played by officials, courtiers and even scholars. It was also popular amongst women.

(left this page)

Male figure Eastern Han dynasty (AD 25–220)
earthenware 68.0 x 19.0 x 28.0 cm
Entertainers, courtesans, servants and slaves formed an important part of the court retinue, and ownership of slaves and servants conferred status. Chinese emperors and nobles of the second century were entertained by west and central Asian dancers. This figure was probably such a person and may be engaged in the art form known as shuochang 'talking and singing', a type of humorous storytelling.

(above)

Pair of funerary urns Song dynasty (AD 960–1279)
pottery with *qingbai*-like (blue-white) glaze
each 35.5 x 15.0 cm

The recent gift to the National Gallery of twenty-seven pieces from T.T.Tsui LLD JP encompasses a 7000-year development in Chinese ceramics with works from the Neolithic period (about 5000–1700 BC) to the Qing dynasty (AD 1644–1911). Other items included in the gift range in time from a bronze vessel used in state rituals during the late Western Zhou dynasty (1122–771 BC) to a stone head of the Buddha of the Song dynasty (AD 960–1279) and two stone heads of officials from the Yuan/Ming dynasty (AD 1279–1644).

In 1983, the Entombed Warriors Exhibition gave Australians an introduction to the breadth of Chinese civilisation and culture. What was made apparent by this exhibition was the extent to which Chinese rulers prepared themselves for the afterlife. The legendary emperor Qin Shihuang (259–210 BC), who was responsible for this gigantic funerary work, apparently spent the majority of his years in power preparing his tomb; it contained not only terracotta figures of warriors and horses but also swords, bows, arrows, spears and crossbows. The compulsion to undertake such works relates to one of the dominant impulses behind Chinese religion — the cult of ancestors.

Chinese rulers believed that the fortunes of the people and the state depended on acts of appeasement towards the spirits of their ancestors. An elaborate funeral was the ultimate way of showing such gratitude.

It required the deceased person to be accompanied by an entourage, which during the Shang dynasty (1766–1122 BC) necessitated human sacrifice. By the Han dynasty (206 BC–AD 220), clay replicas substituted for human sacrifice, with lifelike images that demonstrate a high degree of skilled workmanship. For burials of nobles, bronze and jade were used in the manufacture of funerary goods. Initially as a cheap substitute for these materials, but later as important pieces in their own right, ceramics became an integral part of this tradition.



The harmonious shapes and even bodies of two Neolithic vessels indicate that at a very early stage the excellence of Chinese ceramics, based on select materials and moulded by well organised and skilled craftsmen, was well established. Such large earthenware jars were not only used as storage vessels for grains but also in burial rites where they contained the bodies of deceased children. The two urns in the gift complement the Ma Chang Neolithic vessel already in the National Gallery's collection; they were moulded by coiling clay into the desired shape and then smoothing the surface by beating it with a paddle. The rigorously painted designs were to establish a tradition of painted decoration reflected in the Han dynasty funerary figure, the polo-players and court lady of the Tang dynasty.

The development of ceramics was stimulated by developments in bronze ware within the same tradition; as well, the silver and jade wares used in burial rites influenced, and in turn were affected by, ceramic forms. The form of the bronze vessels that accompanied their ceramic counterparts in these rites is reflected in the shape of a Han dynasty jar as well as in its details — the 'handles' and the moulded *taotie* masks representing either decorative masks or mystical animals that were part of the tradition of bronze vessel design. Another great achievement of the Chinese ceramic artisan was the development of glazed decoration; it transformed the plain surfaces and made possible the imitation of bronze surfaces as in the green lead glaze of the Han dynasty jar.



(opposite left)

Pottery jar Han dynasty (206 BC – AD 220)
stoneware with green glaze 50.05 x 30.0 cm

(opposite right)

Court lady Tang dynasty (AD 618–906)
earthenware with painted decoration
45.0 x 13.5 cm

Representing the ideal beauty of her time, this figure is of a style known as the Corpulent Court Lady, characterised by her full form, round delicate face and elegant coiffure. A great many Tang tomb figures were left unglazed; pigments were frequently used to decorate these forms after they were fired, with gilt sometimes an added enrichment. Such types of decoration are impermanent and, in most cases, little of the original ornamentation remains.



(above left)

Camel Tang dynasty
(AD 618–906)
earthenware with sancai
'three colours' glaze
54.6 x 18.0 x 45.0 cm

Lead glazes, which had been used as early as the Han dynasty, have a low melting point and tend to run when fired. This characteristic was used to great decorative effect by the Tang craftsmen in their funerary wares depicting camels, horses, guardians and exotic figures.

(above right and detail)

Belustre vase Qing dynasty,
Kangxi period (AD 1662–1722)
porcelain 69.4 x 27.0 cm

The traditional landscape subject matter of sanshui 'mountain and water' continues a tradition established in Song times. Painting underglaze cobalt blue onto white porcelain in different layers results in unevenness of tones called 'heaped and piled', giving a luminosity to the blue against the white. The height of this vase indicates that it was built in two parts and joined at the neck.

Rice, the staple crop of China, was included in funerary rites as an offering to the souls of the dead. Jars containing rice were entombed in pairs along with the deceased person. The olive-green stoneware jar of the Western Jin dynasty shows the detailed relief work characteristic of these pieces. The pair of funerary jars from the Song dynasty have similar rich detail of moulded and applied animal and human figures — this time also with a brown floral design under a distinctive pale blue colour *qingbai* glaze.

Animal figurines were an important part of a deceased person's retinue. Images of the ubiquitous dogs of China are often found in tombs. As watch dogs they performed an important function; this is suggested by the alert features of the amber-glazed Han dynasty dog with its long neck and protruding ears.

The application of glazes played an important part in raising the status of ceramic art. The subtle character of amber glazes, as on the Sui dynasty horse, was changed dramatically in the Tang dynasty by the use of brilliant splashes of colour. The ceramic horse and camel from this period complement Mr Tsui's earlier gift to the National Gallery of a magnificent Han dynasty mount. Models of these highly prized pure bred animals were given prominence in Tang dynasty burials. Their luscious and gleaming surfaces, with the brilliant *sancai* (three colours) palette of green, amber and cream glazes, provided pageantry for funerals and gave status in the afterlife. The rich array of both glazed and unglazed figures of soldiers, courtiers, servants, horses and camels found in Tang dynasty tombs provides a chronicle of the cultural climate of the time.

The Tsui Collection of Chinese Art allows fascinating glimpses into facets of Chinese cultural life. Next year the collection will be given a permanent home in a new gallery for Chinese art to be named most appropriately in honour of T.T. Tsui LLD JP. As a fitting complement to the National Gallery's existing collection of Asian art, it will provide added stimulus for the further collection and display of Chinese art.

Gary Hickey

Assistant Curator of Asian Art, National Gallery of Australia





(opposite)

Watch dog Han dynasty (206 BC – AD 220)
earthenware with amber glaze
31.0 x 21.0 x 36.0 cm

(left and below)

Funerary jar Western Jin dynasty (AD 265–317)
stoneware with green glaze 49.0 x 32.0 cm



(back cover left)

Saddled horse Sui dynasty (AD 581–618)
earthenware with amber glaze and painted
decoration 35.0 x 23.0 x 37.0 cm

(back cover right and detail)

Urn Neolithic period, Banshan culture
(c.2800–2500BC) earthenware with painted
decoration 41.0 x 42.0 cm

Majiyao pottery is regarded as being amongst the finest produced by any of the Chinese Neolithic cultures. An example of the mature Majiyao style from the Banshan hills of eastern Gansu province, this storage urn was constructed by the coiling method and later decorated with black pigment. The entire upper area of the vessel is covered with stylized designs thought to be developed from zoomorphic motifs based on the bird and the frog.



Dragon and Phoenix

The Textiles of Southeast Asia's Chinese Communities

From the National Gallery's extensive collection of Southeast Asian textiles this exhibition focuses on objects from the region, both ceremonial and everyday, which reflect a strong Chinese influence.

The history of land and sea contacts between China and Southeast Asia dates back over 1000 years. Some of the adventurers who visited the region stayed, and centuries of intermarriage between Southeast Asian women and these immigrant Chinese traders, labourers and seamen has resulted in communities that draw upon both Chinese and local traditions for ritual and art. Their ceremonies are marked by marvellous displays of textiles which incorporate local Southeast Asian and imported Chinese elements. Spectacular Chinese costumes were highly regarded by many Southeast Asian communities who incorporated Chinese textiles and metal ornaments into their own ceremonial dress.



(above) Baba Chinese community, Malacca, Malaysia *Cloud collar for a bride* late 19th century cotton, silk, gold thread, embroidery 24.0 x 58.0 cm From the Alice Smith collection 1992. National Gallery of Australia

(right) Baba Chinese community, Malacca, Malaysia *Wedding slippers* late 19th century velvet, silk, metallic thread, beads, leather, embroidery, appliqué From the Alice Smith collection 1992. National Gallery of Australia

(left) Baba Chinese community, Malacca, Malaysia *Short gown and skirt for a bride* early 20th century cotton, silk, gold thread, embroidery 113.0 x 210.0 cm; 99.0 x 106.0 cm Gift of Mr and Mrs Hugh Fairfield-Smith; from the Alice Smith collection 1992. National Gallery of Australia

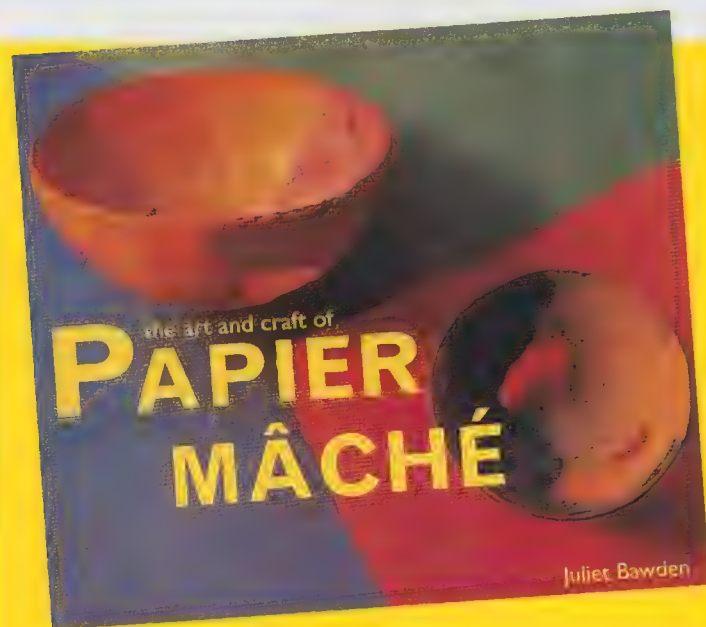
This exhibition will travel to:

- Art Gallery of Western Australia 17 August – 8 October 1995
- Museum and Art Gallery of the Northern Territory, Darwin 27 October – 26 November 1995
- Gold Coast Art Gallery, Surfers Paradise 8 December 1995 – 21 January 1996
- Campbelltown City Art Gallery, NSW 16 February – 14 April 1996



book preview

These titles are among the many art books available at the National Gallery Shop, or by mail order (ph. 008 808 337 during business hours). Members discount applies.



The Art and Craft of Papier Mâché

Juliet Bawden, Mitchell Beazley, 1st paperback edn 1994 \$29.95

A craft book for all ages with some 125 colour photographs and 100 step-by-step diagrams of projects that can be achieved, often at little expense. The colourful, stylish projects include jewellery, boxes, carnival masks and sculptural forms.

Cover Up: The Art of Magazine Covers in Australia

Robert Holden

Hodder Headline 1995 \$35.00

COVER UP



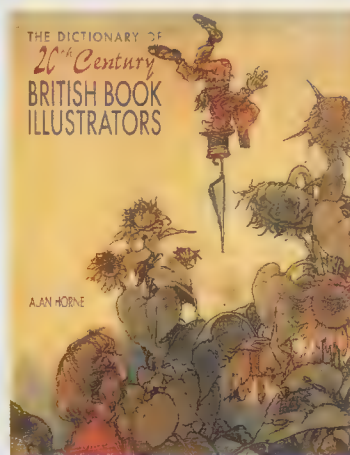
Nearly a century of Australian cover art, ranging from the nineteenth-century's crammed typographical examples embellished with florid images, through heroic 'masculine' war covers to the sophistication of *The Home*. Robert Holden traces the development of an impressive graphic arts tradition in Australia, its close ties with more traditional art and with printmaking, fashion design, advertising graphics and consumer culture. More than 100 colour illustrations.

The Dictionary of 20th Century British Book Illustrators

Alan Horne

Antique Collectors' Club 1994 \$120.00

456 pages and evocative illustrations (more than 300 black and white and 160 colour), biographical details and lists of books and journals illustrated, the galleries and museums where each artist's work has been collected as well as introductory articles on British book illustration, children's book illustration, commercial art, wood engraving, book jackets and wrappers.



Values of Art: Pictures, Poetry and Music

Malcolm Budd

Penguin 1995 \$45.00

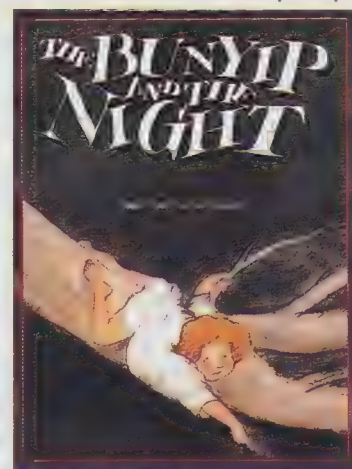
A philosophical investigation into artistic value. A guide through the hazards of critical assessment and an insight into the reasons for prizing the arts as we do. Malcolm Budd is Professor of Philosophy at University College, London. He argues that there is a single value that ranges across the arts and he identifies this with the very nature of the experience a work offers, not some effect or insight detachable from this. He then addresses the many problems of appraisal and appreciation in specific art forms.

The Bunyip and the Night

Mark Nestor Svendsen

Illustrated by Annmarie Scott, Arone Raymond Meeks, Narelle Oliver, Geoffrey Elliott, David Mackintosh and Armin Greder. University of Queensland Press 1994 \$18.95

Creepy poems and very scary illustrations all about bunyips — but some are 'almost friendly really'.



A Boatload of Madmen: Surrealism and the American Avant-Garde 1920-1950

Dickran Tashjian

Thames and Hudson 1995 \$79.95

The author is Professor of Art History in the School of Fine Arts, University of California, Irvine. He tells the story of Surrealism's remarkable sea change during its years in the United States, from a fiercely leftist, strongly literary, avant-garde movement into an apolitical almost exclusively visual style. He shows how the American avant-garde selectively filtered and reshaped European Surrealism to meet its own agendas, and how it was in turn reinterpreted, de-politicised and commercially exploited by mainstream American culture and the fashion and advertising industries.

book review

Modern House

John Welsh

Phaidon, London 1995, \$125

John Welsh and the Phaidon press have published an exquisite book on the modern house. John Welsh, as editor of the *Royal Institute of British Architects Journal*, has used his contacts and knowledge of the architectural project to produce a work of text and drawings, illustrations and photographs that blend to communicate a detailed understanding of these works of art. Rarely do we see such eloquence in placing the architectural project before the public. The book is first and foremost about house and dwelling as an artefact of the modern condition. The notion of the modern house and its dimensions defined in the 1920s and 30s is discussed as a prelude to 29 case studies from around the world. Australian works by Daryl Jackson, Barry Marshall, Nonda Katsalidis and Glen Murcutt are included along with works by internationally recognised architectural masters, for example, Tadao Ando, Frank Gehry, Mario Botta and Richard Meier.

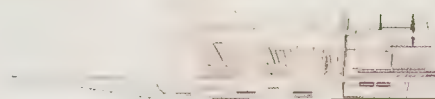
This book is not about the social program central to the modern condition of the 1920s. Instead it addresses the continuance and development of the modern aesthetic in the 80s and 90s, as an expression in built form of style, taste and status for and by particular individuals. Each of the four sections of the book has been introduced with an historical perspective identifying precedent examples such as Le Corbusier's 'Villa Savoye', Frank Lloyd Wright's 'Falling Water', Mies van de Rohe's 'Farnsworth House' and the Ray and Charles Eames house to name but four. The text places each building in a theoretical framework.

The earliest building studied in detail is David Wild's own residence at 44 Rochester Place, Camden Town, London (1977), which was included not only as a work in its own right but for the compositional essay produced by Wild's design for the residence next door in 1989. These works are illustrated in the fourth section of the book titled 'Urban Compromise'. The earliest house presented was Tadao Ando's 'Kidosaki House' Setagaya, Tokyo, a project lasting from 1982-86, and the most recent is Barry Marshall's 'Cowes House' Phillip Island, Victoria, completed in 1994—although this was a project which spanned the period of work covered in the book.

There is an irony within the work with the ideals of the modern project. The buildings illustrated are one-off designs for successful individuals, many for the architects themselves. Design explorations for individualistic programs of an elite were seminal to the generation of the modern idiom. There is no hint in this book of the social program and the aesthetic of mass production generated for the common good, although it may be argued that this absence removes the content completely from the modern condition and the title of the book. Three of the four Australian examples are of the architects' own beach houses and the fourth, Glen Murcutt's 'House for Ken Done', Chinaman's Beach, Sydney. In their Australian context they are idiosyncratic essays that stand out against the dreariness of the suburban wilderness. The 'Australian ugliness' that has unfortunately prevailed unabated is perhaps an unfair and illogical comparison for beach houses. But the need for designers to play and experiment, to test their ideas out



The house is a linear arrangement of rooms squeezed between two elements: the spiralogram and the four walls of the courtyard. The first wall is blank, the second contains the garage, the third is broken to allow cars through and the fourth provides windows.



parallelism and the courtyard. New man made dunes were extended over the roof of the house and hunked up against the walls at a 30° angle. From the land, it seems as though the building no longer exists. From the sea, it has become a wall, a piece of cliff, a slash of rock face into the dunes. Once Marshall had taken that step, the rest of the problems seemed to be solved. The interior is subdivided into a series of 'temporary resting places' - Marshall is keen not to refer to them as rooms. This notion seems appropriate for a house where people come from the beach and just dump down their towels, but the resting places are far from simple. Each room has a view of the sea from windows whose height is set according to the activity inside: low sills for views from beds, higher sills for privacy in bathrooms. The result is consistent with modernist notions of an exterior expressing interior volumes.

The ocean-side facade becomes a dense wall punctuated with windows. In contrast, the courtyard facade has few such openings. The master bedroom and living room fully occupy either end of the house, and have windows on either side and small slots at knee height - what Marshall's partner John Denison calls 'penguin windows' - illuminating the passageway behind the bedrooms. The almost-blank facade protects the house from the north wind and the extreme sun of the summer. The orientation also makes the

Site plan. The house is reached down a long lane and on into the sand dunes beside the sea.

124 Barry Marshall, Denton Corker Marshall: Cowes House

through the domestic idiom has a long tradition, and to transpose it from the suburban villa to the beach retreat is an extension of this process of experimentation. Hopefully this process does not

the notion of the modern to its limits with an aesthetic defined by the plasticity of its materials of construction rather than of production, but the book steadfastly portrays an aesthetic

Beware dust, children, dogs, life and work! Even the computers in Shinichi Ogawa's glass cubist house, Yamaguchi, Japan, are arranged on a platform (desk?) at which being seated to operate them would seem to be impossible and they have been placed such that they are ergonomically out of reach. But why so serious one may ask: a giraffe is pictured knocking on the door of the Office of Metropolitan Architecture's (OMA) Villa dall'Ava, St Cloud, Paris (1984–91) and architects stand on the roof — the Paris skyline would be visible if you could rise above the walls and vegetation of neighbours' gardens.

The control of the designers over their subject matter, the domestic house, is superb. There is no doubt that this book presents to the reader the works of architectural artists, masters of their art. The line drawings presented are in the manner of measured drawings and permit comparisons on a consistent basis. The superb photography conveys information of assembly and spatial delight and texture which the drawings do not. This is a work that will continue to delight, a work which invites you to explore the architecture of the modern house, today.

A great read for a winter's afternoon, a marvellous gift for a friend. The book is available at the National Gallery Shop.

Donald Dunbar
Head, Department of Architecture,
University of Canberra

(previous page)
Barry Marshall, Denton Corker Marshall
Cowes House Phillip Island, Victoria 1984–94

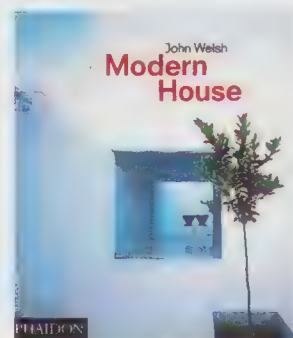
(above) Joshua Schweitzer *The Monument*
Joshua Tree, California 1988–90



marginalise architectural experimentation to mere beach follies and playtime. This book would say not. The four Australian icons included stand firmly and proudly in the traditions of the modern aesthetic generated through material production.

There is no post-modern add-on here. Daryl Jackson's 'Beach House, Bermagui', may embrace deconstruction intentions through a fragmentation, a separation of planning elements, and Eisaka Ushida and Kathryn Finlay's 'Truss Wall House', Tsurukawa, Machida City, Japan, may push

of the modern. This portrayal is not historic, but of life today. The portrayal demonstrates an enjoyable celebration of an aesthetic defined by the modes of production creating buildings of elegance, style and architectural sophistication from Mallorca to Malibu, or from Germany to Japan. The buildings are defined by the abstraction of architecture into definitional elements of line, shape, form, space, light, colour and texture as their predecessors of the 1920s and 30s had. Revivalism they are not.



exhibitions

National Gallery of Australia

Parkes Place, Canberra (06) 240 6502

Gallery Hours 10am–5pm daily Admission \$3; Members, full-time students and concessions free
Guided tours of the National Gallery Collections with trained Voluntary Guides at the following times:

Australian Art and International Art, 11am and 2pm daily

Aboriginal and Torres Strait Islander Art, 11am Thursdays and Sundays

Membership inquiries (06) 240 6504

Members Lounge (level 7) 10.15am–4.45pm daily (refreshments available)

Restaurants: National Gallery Brasserie 10am–4.30pm daily;

Mirrabeek, the outdoor restaurant in the Sculpture Garden, reopens 1 September, noon–4pm daily (last orders 2.30pm; bookings essential) (06) 273 2836

National Gallery Shop The Gallery Shop stocks a wide range of art books, cards and gifts — open during Gallery hours (06) 240 5420

Continuing Exhibitions

The Changing Face of Work: Photography & the Industrial Age

Orde Poynton Gallery, Upper level until 17 September 1968

Temporary Exhibitions Galleries, Entrance and lower levels until 29 October

The Tsui Collection of Chinese Art

Adjacent to Nomura Court, Entrance level until 18 February 1996

Land Art

Contemporary European and American Gallery, Entrance level until 26 November

Aboriginal and Torres Strait Islander Art Permanent Collection

Loti and Victor Smorgon Gallery, Entrance level

Asian Art Permanent Collection

Nomura Court, Entrance level

International Art Permanent Collection

Gordon Darling Gallery, Entrance level

Australian Art Permanent Collection

Galleries of Australian Art, Upper level

New Exhibitions

Strange and Perfect: The Body in Photography

Orde Poynton Gallery, Upper level

23 September – 26 November

Vision of Kings – Art and Experience in India

Temporary Exhibitions Galleries, Entrance and

lower levels 25 November – 4 February

Arabesque: The Mythology of Orientalism

Orde Poynton Gallery, Upper level, 9 December – 24 March

Travelling Exhibitions

My Head is a Map: A Decade of Australian Prints

Celebrating ten years of the Gordon Darling Australasian Print Fund 1982–1992

Latrobe Regional Gallery, Morwell, Vic.

8 September – 15 October

Lawrence Wilson Art Gallery, Perth, WA

25 October – 3 December

Sydney by Design: Wood and Linoblock Prints by

Sydney Women Artists between the Wars

Port Pirie Regional Gallery Inc., Port Pirie, SA

until 24 September

Broken Hill City Art Gallery, Broken Hill, NSW

29 September – 29 October

Ipswich Regional Art Gallery, Ipswich, Qld

4 November – 3 December

Dragon and Phoenix: The Textiles of Southeast Asia's

Chinese Communities

Art Gallery of Western Australia, Perth, WA

until 8 October

Museum and Art Gallery of the Northern Territory, Darwin

25 October – 26 November

Beyond Recognition: Contemporary International

Photography

Logan Art Gallery, Qld

3 November – 3 December

The Travelling Exhibitions Program gratefully acknowledges the support of the Commonwealth, and Australian Air Express

Preview of exhibitions across Australia

Information, as supplied by the galleries, is correct at the time of publication. However, as schedules are subject to alteration, it would be advisable to contact the gallery to confirm the program of events.

Any public gallery not included, but wishing to be in the next issue of *artnview*, should contact the Publications Section of the National Gallery by 2 October. Tel: (06) 240 6538; Fax: (06) 240 6427

Australian Capital Territory

Canberra Contemporary Art Space (06) 247 0188

• **Gorman House Arts Centre**

until 24 September *South Face* Jan Nelson and Steven Bush. Toured by the Jam Factory, Adelaide
 Canberra School of Art (06) 249 5841

• **Foyer**

8–21 September 1995 *Drawing Prize*

4–22 October *Same, but different:*

Jabal Aboriginal Student ANU

25 October–5 November *Foundation Workshop*

8–19 November *From the Workshop of Klaus Moje*

30 November–17 December 1995 *Graduating Students*

• **Gallery**

8–22 September *Strate'gens*

29 September–22 October *Art Taiwan*

27 October–19 November *Klaus Moje: Glass*

A retrospective

30 November–17 December 1995 *Graduating*

Students

• **Photospace**

4–8 September *Robin White – New Works*

25–29 September *Striptease*

2–10 October *Reconstructed Bloke*

Works by Alison Bedloe

9–13 October *Landmarks II*

16–20 October *On Ngarrinawal Land*

Work by Rosemarie McKeon US Study Abroad student

23–27 October *Queensland University of Technology*

30 October–3 November *Professor Kanaid Silsat*

– *Work in Progress*

6–11 November *Selected work from the Painting*

Workshop

Crafts Council of the ACT Gallery (06) 241 2373

until 10 September *Bed and Breakfast*

– The Annual Members Exhibition

13–24 September *Canberra Potters' Society*

– The Annual Members Exhibition

28 September–1 October *Trading Partners* Annual sale

4–29 October *Robert Foster Recent Holloware*

1–19 November *Off the Wall* Work by emerging artists

23 November–17 December *Craft for Christmas*

Work by Members for Christmas giving

Drill Hall Gallery Australian National University

(06) 249 5832

until 24 September *Capital Works: Art from the*

Australian National Capital International touring

exhibition: works by 11 heads of workshops from

Canberra School of Art

5–15 October 1995 *Contemporary Art Fair*

The Fair brings together the leading institutional and

commercial galleries of the Canberra region

19 October–26 November *Jorg Schmeisser:*

Survey Exhibition

Landscapes, found objects and architecture are interwoven

with text and impressions from his extensive travels

Jardine Street Gallery (06) 239 6336

until 9 September *Annabell Main: Photographs*

until 9 September *C. Trivers: Photographs & sculpture*

15 September–1 October *Mariji Hill: Paintings*

6–22 October *Mary Black: Recent works*

2nd October–12 November *Peter Smith: Paintings*

1st November–3 December *Belinda Vance:*

Photographs

1st November–3 December *Mildred Kurk 'Montage'*

National Library of Australia (06) 262 1111

until 8 October *An Ideal City? The 1912 Competition*

to Design Canberra

4 November 1995–18 February 1996 *Cover Up*

– *The Art of Magazine Covers in Australia*

National Portrait Gallery (06) 273 4723

until 16 January 1996 *In the Picture: Creative Australians*

from the National Library's Portrait Collection

Through the Elaine and Jim Wolfensohn Gift
 the Centennial Cup (Melbourne Cup 1888)
 has been purchased to tour to remote locations
 throughout Australia as part of the National
 Gallery's Travelling Exhibitions Program.



Nolan Gallery (06) 237 5192
until 10 September

- West Gallery: *Nolan Foundation Collection*
- East Gallery: *Selected works — Sidney Nolan's 'Bird' Series*

15 September – 29 October

- West Gallery: *Nolan Foundation Collection*
- East Gallery: *Beryl Martin — Antipodean Gardens*

3 November – 17 December

- West and East Galleries: *Wendy Scavranos — Mantles of Darkness*

New South Wales: Sydney

Art Gallery of New South Wales (02) 225 1700
until 17 September *The Artists of Hill End: Art, Life and Landscape*
until 17 September *Renaissance Drawings from the Uffizi*
16 September – 19 November
Brett Whiteley 1939 – 1992 A Retrospective
8 December – 18 February *The Fawcetts* Some 90 paintings survey the entire range of the Fauves' subjects
artspace (02) 368 1899
until 9 September *Labbolith* Leni Hoffman
1–3; 8–9 September *Dance Exchange* Russell Dumas
15 September – 14 October Margaret Morgan, Milkala Dwyer
15 September – 28 October *Anthology : Curatorial Themes and Perspectives*
20 October – 18 November DeeJ Fabry
The White Room and Works by Richard Drom
24 November – 23 December Isabelle Delmotte
Crafts Council of New South Wales:
Craftspace Gallery (02) 247 9126
until 13 September *Being with Objects* Contemporary ceramics by Patsy Hely, Susan Osting, Tony Warburton
21 September – 15 October *Symmetry — Crafts Meet Kindred Trades and Professions* Work of 10 crafts practitioners
20 October – 5 November *Latitudes* Contemporary glass artists
15–26 November *Metal Fame Fever*
Contemporary jewellery and objects by students, Sydney Institute of Technology.
Other exhibitions organised by the Crafts Council are held in various Sydney and regional galleries:
(02) 247 9126 for further information
Museum of Contemporary Art (02) 252 4033
until 10 September *Paul Winkler : Films 1964–1994*
until 3 December *Power Works : From the MCA*
until 3 December *The Loti and Victor Smorgon Gift of Contemporary Australian Art*
2 September – 26 November *Primavera 1995 : The Belinda Jackson Exhibition of Young Artists*
2 September – 30 November *Imants Tillers — Diaspora: connections in a fragmented world*
Powerhouse Museum (02) 217 0111
until 8 October *Jewels of Fantasy : Costume Jewellery of the 20th Century* Designers include Chanel, Schiaparelli and Dior
until 15 October *Klaus Moje: A Retrospective*
50 works by leading glass artist
until June 1996 *Stitches and Stories: Palestinian women's costumes*
13 September – 31 October *Alvar Aalto* Touring the world, an exhibition of drawings, furniture and models
until January 1996 *Real Wild Child : Australian rock music* Clothes, instruments, memorabilia, film, photographs
17 November, for 12 months *Taking Precautions : The story of contraception* History, politics and science of birth control
S.H. Ervin Gallery (02) 258 0123
until 3 September *Sydney Faces, Sydney Places*
Great moments in press photography
8 September – 8 October *Portia Geach Memorial Award*
Annual portrait prize for women
13 October – 26 November *Ruby Brilliants : Knitted garments.*
13 October – 26 November *Italian Gold*
Two outstanding Italian goldsmiths Giampaolo Babetto and Francesco Pavan
State Library of New South Wales (02) 230 1414
until 3 December *Out of Line : 25 Years of Women's Posters 1970–1995*
until 11 February 1996 *The Work of Art : Australian Women Artists and Writers* Spans almost 200 years; includes many hidden treasures from the Library's collection

New South Wales Region

Albury Regional Art Centre (060) 238 187
until 17 September *Trading Places*
Professional regional artists
until 25 September *Barbara Hamrahan :*
Collages and watercolours
8 September – 8 October *Strangely Familiar*
Open photographic exhibition
9 September – 10 October *Continuing Education Centre 21st birthday exhibition*
11 October – 5 November *Contemporary Aboriginal Weaving from Maningreda*
13 October – 5 November *The Nude in Art* Canberra women artists: Brown, Fitzpatrick, Templeman & Tupper
October – November *Charles Sturt University Graduates Show*
Bathurst Regional Art Gallery (063) 31 6066
1 September – 1 October *Spindle, Needle & Loom*
1 September – 1 October *Impressions of Bathurst*
6 October – 19 November *Artists of Hill End : Art, Life and Landscape*
23 November – 6 December *HSC Art 95*
From schools in the Bathurst region
Bega Valley Shire Art Gallery (064) 92 9400
until 14 September *Bega and Eden Quilters*
23 September – 26 October *Bega Valley Art Awards*
Campbelltown City Art Gallery (046) 20 1333
until 10 September *Doing Time : Doing Dreamtime*
Young people from Reilly Juvenile Justice Centre working with an Aboriginal artist in residence. Funded by DEET and Visions of Australia Program
until 10 September *Nina Ots 1938–1994* Major survey of jewellery and paintings From Lewers Bequest and Penrith Regional Art Gallery
until 10 September *Up Down & Across* 14 artists' responses to the art of Tony Tuckson
15 September – 14 October *Doug Moran National Portrait Prize* 30 finalists in the richest portrait prize in the world From Tweed River Regional Art Gallery
3–26 November *Festival of Fisher's Ghost Art Award Exhibition* One of the most important regional art awards in Australia
Dubbo Regional Gallery (068) 81 4342
until 17 September *Black 'n' White 'n' Green*
30 cartoonists draw the line on the environment
until 17 September *The Biodiversity of Western NSW*
Wendy Jennings' gouache paintings of wildlife
until 17 September *New Work from Canberra*
Silver and glass by recent graduates of Canberra Institute of the Arts
23 September – 5 November *Cazneau's : Sydney photographer* From the National Library and Historic Houses Trust NSW
23 September – 5 November *Decadence* Work of the contemporary arm of Australian Photographic Society
23 September – 5 November *Travelling Camera Obscura* Photographs of Rebecca Cummins
11 November – 3 December *Early Marks 1995*
Work of graduating students of Western Inst. of TAFE
11 November – 3 December *Bung Yarrida* Works on paper and canvas by local Aboriginal artist Lormi Hyland
Goulburn Regional Art Gallery (048) 23 0443
until 16 September *Artespress 1995* Selection of major works from 1994 HSC students
23 September 10am–4pm *Below the Surface*
Forum on the collaborative curatorial process
Bookings (048) 23 0443
15 September – 14 October *Alchemy and Death*
Mike Parr
28 September – 7 October *Goulburn Art & Craft Award*
14 October – 11 November *Idea to Function*
Relationship between concept, design and function in art/craft objects
18–19 November *Christmas Art and Craft Fair*
22 November – 27 January *Selection from the Permanent Collection* Includes 15 new acquisitions
Grafton Regional Gallery (066) 42 3177
until 10 September *Murwillumbah Printmakers Prize*
until 22 September *The Clarence River from Source to Sea* Watercolours by local artist Anne Falkner
23–28 September *Artfest Tatars' Exhibition*
With arts activities and workshops in Grafton
4–15 October *Ceramics and sculpture*
From the permanent collection
20 October – 3 December *O'Grady Sisters Flora Collection* Watercolours from the permanent collection
20 October – 3 December *Peter Schardin Photography*

The Lewers Bequest and Penrith Regional Art Gallery
Ernu Plains (047) 35 1100

- **Gallery 1**
until 10 September *Edge and Paradox : The Art of Col Jordan*
15 September – 29 October *Youth Culture: An Inside Look* Contemporary youth sub-culture: creative forms such as graffiti, music, body adornment etc. Workshops
3 November – 10 December *Garage Graphics Survey*
Arts association assists communities to express and develop ideas and issues through cultural and artistic activities
- **Gallery 2**
1 September – 29 October *Works by the Artist in Residence*
3 November – 14 January *Alice Hinton-Bateup*
Many of her prints challenge and critique Australian society's attitudes/ treatment of Aboriginal people
- **Gallery 3**
until 5 November *Australia Remembers : 1945–1995*
In recognition of local veterans and citizens
10 November – 4 February *George de Olszanski : Survey (1919–1982)* Collaborative exhibition with New England Regional Art Museum
Lismore Regional Art Gallery (066) 22 2209
until 23 September *Criique* Project by the Artists Museum, Lodz, Poland: Fax Art by 100 international artists
until 23 September *The Digi Cube* Digital artworks from the National Digital Art Awards
until 23 September *Blade Blade* Paula Payne creates a labyrinth using aluminium blades suspended from the ceiling
27 September – 7 October *Lismore Art Club : Retrospective* Award winning paintings
11 October – 4 November *Art Express*
Students' work for 1994 HSC
8 November – 2 December *Off the Wall*
Works which blur the boundaries between art and craft
Long Gallery University of Wollongong (042) 21 3996
1–24 September *Postgraduate Works* Eileen Dillon Smith, Marcie McConville, Enis Tan, Taskin Gencag, Hue Lin Zhu and Alan Spackman
2 October – 5 November *Archaeologies : Structures of Time* Diana Wood Conroy and Sharon Marcus
2 October – 5 November *Reciphering* Katharine Nix
2 October – 5 November *Pathways* Paper works by Ian Arcus
13 November – 10 December *BCA Graduating Exhibition*
Manning Regional Art Gallery Taree (065) 51 0961
until – 17 September *Functional Art* Manning Valley Spinners and Weavers and Manning Valley Embroiderers
until – 17 September *Bernie Perzel :* Jewellery
21 September – 15 October *Designing Women*
Local artists: Bessy Bleas (printmaker), Robyn Bree (painter) and Edna Rooney (potter)
20 October – 19 November *The Doug Moran National Portrait Prize* Finalists from the 1994 Prize
22 November – 3 December *Certificate Drawing Students Tuncurry TAFE* On display at the Tourist Information Centre
23 November – 31 December *So This Is Christmas !*
Work on a Christmas theme by local artists
Moree Plains Gallery Moree (067) 52 7481
August – September *Sculpture from Utopia*
August – September *Archibald, Wynne and Sulman Prizes* Selected entries
October – November *Handle with Care*
Photographers examine the nature of 'care' at the Camperdown Children's Hospital
October – November *Blackness* Work by urban Koori artists toured by the Australian Centre for Contemporary Art, Melbourne
New England Regional Art Museum
Armidale (067) 72 5255
1–17 September *10th Packsaddle Fendrasier Annual Selling Exhibition* Includes Suzanne Archer, Robert Klippel, John Olsen, Sally Morgan, Arthur Boyd and Salvatore Zoffrea
1–17 September *Brazil Galeria Artesanato* Artefacts, ceramics, sculpture and paintings from South America
22 September – 22 October *Circle, Line & Square : Aspects of Geometry* Includes Stephen Banbury, Liz Coates, Rosalie Gascoigne, Dale Hickey, Noeleen Lucas and Hilarie Mais
22 September – 22 October *Key Faithful*
Paintings by the Canberra-based artist
27 October – 26 November *Read a Story, See a Picture*
Artists respond to a short story by Anna-Maria Dell'oso
27 October – 26 November *Peter Diamond : Paintings*

Newcastle Region Art Gallery (049) 29 3263
until 10 September *Vlase Nikolovski* Recent sculpture
until 17 September *Robert Boyes : Three Decades 1965–1995*
16 September – 15 October *Newcastle Quilters*
23 September – 5 November *The Nobbys Collection*
21 October – 5 November *Reg Russom Drawing Prize*
Figurative studies
11–26 November *1995 HSC Art from Hunter Region Schools*
11 November – 10 December *The Prime Television Painting Prize*
Orange Regional Gallery (063) 61 5136
until 12 September *Optics — Convergent Evolution*
Works by Riske, Serisier and Mittelman.
Explores how artists arrive at 'optical' or 'serial' art from differing conceptual bases
until 12 September *Mary Turner Collection*
Paintings by modern Australian masters
until 12 September *From the Permanent Collection*
until 13 September *Modern Masters*
Works by Denain, Matisse and Dubuffet
22 September – 22 October *Magical Realism*
— *Paul Atroshenko* Survey of satirical and ideological paintings by the Sydney-based artist
22 September – 22 October *Mary Turner Collection*
22 September – 22 October *Criique* Features fax art by over 100 international artists
20 October – 1 November *Forg Annual Art Award*
Works by primary and secondary students in the Orange region
27 October – 26 November *Scottish Artists' Prints*
Contemporary artists including John Bellamy, Steven Campbell, Gwen Hardie and Adrian Wiszniewski
27 October – 26 November *Peter Gass Sculpture*
27 October – 26 November Permanent collection
Tamworth City Gallery (067) 68 4459
until 24 September *Ruvanda Witness*
Photographs and drawings by George Gittos
until 24 September *The Really Big Paper Show*
Group exhibition of 3D recycled paper works
29 September – 29 October *Black 'n' White 'n' Green*
30 cartoonists draw the line on the environment
5–24 November *Working Together* Exhibition in recognition of the International Year of Tolerance
Tweed River Regional Art Gallery
Murwillumbah (066) 72 0409
until 27 September *Tweed Valley Art Prize*
Wagga Wagga City Art Gallery (069) 23 5419
until 10 September *Drawn from the Heart*
Art by Aboriginal and Torres Strait Islander children
14 September – 15 October *Arthur Wicks :*
Editioned etchings — a development of the Berlin Series
14 September – 15 October *Terri Hall :*
Local textile artist showcases her recent works
17–29 October *Association of Riverina Cultural Clubs*
Works by local cultural clubs from around the region
31 October – 12 November *Senior Students Selected Works* Wide range by local year 11 and 12 students
31 October – 12 November *Camy Kinloch & Jay Pearce :* Responses to the constant environment
16 November – 10 December *Archibald, Wynne & Sulman Prizes 1995* Selected works
Wollongong City Gallery (042) 28 7500
until 2 October *Aground* Designer Donald Fortescue: installation explores interaction between furniture and the human body
until December *Salv E. Water* External installation by James Guerts — a homage to the Australian beach culture
1 September – 13 October *Bert Flugelman : A 25 Year Survey Exhibition 1970–1995*
Illawarra Electricity Gallery
8,9,10 September *Flonavarra*
Local artists painting flora related works in the gallery
20 October – 3 December *Dream Why Pretend : Works by Barbara Hamrahan 1967–1989*
Toured by the Queensland University Art Museum
20 October – 3 December *James Guerts*
Resident artist's work.
20 October – 3 December *Arthur Boyd : Shoalhaven and Beyond* Illawarra Electricity Gallery

Northern Territory: Darwin

24 Hr Art: Northern Territory Centre for Contemporary Art (089) 81 5368
8–23 September *7 Sleeps in a Storm* Slye Raabe multi-media installation of recent works
20 September – 7 October *Batchelor College Collection*
Extensive collection of Aboriginal art as part of the college's concept of 'both-ways education'
13–28 October *The Jacki and Franck Show*
Jacki Fleet: paintings of angels/insects in the Territory landscape Franck Gohier: prints and raw furniture pieces
10–25 November *My-Le Thi* My-Le examines the differences in language, culture, appearance and race
Crafts Council of the Northern Territory Gallery (089) 81 6615/6
until 8 September *Niangalinya College* Manpanmimi (coming together in Celebration)
10–24 September *Potters on Parade* NT Potters
28 September – 15 October *Exhibition of work from DVAA members*
28 September – 15 October *Africa*
6 November – 3 December *Darwin Woodturners Museum and Art Gallery of the Northern Territory* (089) 99 8201
16 September – 17 October *National Craft Acquisition Award* Australian craftspeople working in textiles, fibres, jewellery, body adornment and functional ceramics
23 September – 26 November *Message, Matter and Form in Contemporary Craft* Highlighting the influences and ideas which inspire craftspeople
23 September – 26 November *A Territory Picture Show*
Collection of paintings and works on paper inspired by NT
28 October – 26 November *Dragon & Phoenix: The Textiles of Southeast Asia's Chinese Communities*
National Gallery of Australia travelling exhibition

Northern Territory Region

Araluen Centre for Arts & Entertainment
Alice Springs (089) 52 5022
until 10 September *Northern Territory Art Award 1995*
Artists from all over the NT exhibit side by side
16 September – 8 October *New Tracks Old Land*
Contemporary prints from Aboriginal Australia
16–22 October *Alice Springs Quilters Club 1995 Exhibition* A perennial favourite – works by the Club
29 October – 19 November *The 26th Alice Prize*
Artists from all over Australia competing for this prestigious award
25 November – 17 December *Community Exhibition to Celebrate the Season*

Queensland: Brisbane

Queensland Art Gallery 0055 39273/(07) 840 7333
Until 15 October *Ukiyo-E: Prints from the Collection*
Japanese woodblock prints
Until 15 October *Through Women's Eyes : Australian women artists and war 1914–1994*
Australian War Memorial travelling exhibition to celebrate 'Australia Remembers'
8 September – 29 October *Pathways* Aboriginal trade routes and travelling stories represented in Aboriginal art
28 October 1995 – 28 January 1996 *Regions and Rituals: The Art of Regional Queensland* Painting and sculpture
18 November 1995 – 28 January 1996 *A Time Remembered : Art in Brisbane from the 1950s until 1975*
Queensland University of Technology Art Collection
until 8 September *Recent purchases for the QUT Art Collection* Focusing on ceramics and technology-based prints
until 3 October *Leonardo: Models of Genius*
23 models in bronze and wood from sketches of inventions by Leonardo da Vinci
13–17 November *50th Anniversary of the QUT Art Collection* An exhibition of selected works

Queensland Region

Cairns Regional Gallery (070) 31 6865
until 24 September *Nike Savvas*
until 24 September *Out of the Void : Mad and Bad Women from the Queensland Art Gallery Collection*
until 27 September *Bronwyn Oliver*
until 1 October *Unlocking Pandora's Secrets*
Exhibition about the wreck of the HMS Pandora
Dalby Regional Gallery (076) 62 5666
until 17 September *Secondary Art Exhibition*
19–26 September *Gallery closed*
27 September – 11 October *World War II Exhibition*
14–29 October *Dalby Potters Exhibition*
31 October – 26 November *Keeping the Dream Alive*
Aboriginal art works from the AFTA

Gold Coast City Art Gallery (075) 81 6517
until 10 September *Energies* Mixed media works by senior high school students from the Gold Coast region
until 24 September *Ken Bartlett : Glass*
until 24 September *11th Tamworth Fibre/Textile Biennial*
23 September – 5 November *The Age of Rubens and Rembrandt : Old Master Prints from the Art Gallery of SA*
29 September – 2 November *Salt, Soda and Sin*
Salt-glaze ceramics from the permanent collection
6 October – 5 November *1995 National Gold Coast Ceramic Art Award* Finest ceramic artists working in Australia today
7 November – 10 December *Wayne Baker Smith : Sixth Generation Cabinet Maker & Furniture Designer*
10 November – 3 December *In the Dark : Five Gold Coast Photographers* Portraiture, landscape and experimental subjects
10–17 December *The Landscape of Australia*
Ipswich Regional Art Gallery (07) 381 06677
until 29 September *Mao Tse Tung Hour* An exhibition dealing with the concept of constructed identity
7–29 October *The New Agency* Collaboration of artists working in Lismore and Ipswich
4 November – 3 December *Sydney by Design: Wood & Linoblock Prints by Sydney Women Artists between the Wars* National Gallery of Australia travelling exhibition
4 November – 3 December *Works in progress by Brisbane based painter and printmaker Kaylene McGill*
4 November – 3 December *Child's Play* An installation by Jill Barker on the theme of childhood
Noosa Regional Gallery (074) 49 0555/49 5297
8–30 September *Survey of an artist : Max Watter*
New England landscape artist
8–28 October *Minister's Choice Art Awards*
Works of year 12 students, Sunshine Coast region
3 November – 9 December *Coast to Coast : Donna Marcus & Mona Ryder* An interior and exterior installation
Perc Tucker Regional Gallery (077) 72 2560
Until 1 October *Images of Power* 1930s Balinese paintings
6 October – 5 November *Contemporary Art from Melanesia*
31 October – 12 November *Townsville Art Society*
10–16 November *James Cook University Graphic Students*
18–26 November *James Cook University Fine Art Students*
17 November – 3 December *North Queensland Potters Association* Annual ceramic competition
Rockhampton City Art Gallery (079) 311 248
until 17 September *1995 Rockhampton City Art Competition*
25 September – 20 October *Labour and Love : Becoming a Mother* Changing attitudes
1880–1930
1 October – 1 November *Queensland Women at War* Contribution of Queensland women during WWII
6 October – 5 November *11th Tamworth Fibre/Textile Biennial Exhibition*
15 November – 17 December *ACE — The Australian Comic Book Exhibition*
Stanthorpe Regional Art Gallery (076) 81 1874
until 27 September *Otto Eglau: Contemporary German Prints, Queensland Women at War, Stanthorpe Embroiderers, Sculpture from the Collection*
30 September – 25 October *Out of the Void : Mad and Bad Women from the Queensland Art Gallery Collection*
27 October – 29 November *Granite Belt Artists Month*
Toowoomba Regional Art Gallery (076) 31 6652
until 29 October *City of Garden Delights* Celebrating 45 years of the Carnival of Flowers
23 September – 29 October *Contemporary Wonders '95*
Biennial exhibition of contemporary jewellery
30 October – 29 November *Atrium : USQ Recent Acquisitions'*
1–26 November *12 Gates to Regions Lost and Found* Wood assemblage by Glen Henderson
1–26 November *Diane Turner*
3 November – 10 December *Out of the Void: Mad and Bad Women from the Queensland Art Gallery Collection*

South Australia: Adelaide

Adelaide Festival Centre (08) 216 8600
• *Artspace*
8 September – 2 December *Mambo (Art Irritates Life)*
• *Festival Theatre Foyer*
19 September – 28 October *The Watertower*
31 October – 9 December *Cindy South Czabanina*
31 October – 9 December *Janet Ayliffe*
Art Gallery of South Australia (08) 207 7000
No temporary exhibitions on show due to extensions which will double the size of the gallery. The project will be completed by February 1996 in time for the Adelaide Festival of the Arts
Carrick Hill (08) 379 3886
28 September 1995 – 7 January 1996 *1995 Dame Nancy Buxtonfield Embroidery Competition*
Contemporary Art Centre of South Australia (08) 272 2682
until 1 October *Rick Martin – Breath Taking : A Passage on the Titanic*
6 October – 5 November *Bronwyn Platten*
17 November – 10 December *Marion Morrison 'Dazzling Duenas' and Margaret Dawson 'Amusements'*
Flinders University Art Museum (08) 201 2695
until 15 September *National Touring Art Student Exhibition*
25 September – 20 October *Objects and Meaning : An Investigation of Museum Practice* Curated by students in the Graduate Diploma of Museum Studies
30 October – 20 December *20th Anniversary of the Flinders University Art Museum*
30 October – 20 December *S. H. Sarath Paintings*
Jam Factory Craft & Design Centre Gallery (08) 410 0727
8 September – 8 October
• *Gallery One: Italian Gold* Work of two outstanding Italian goldsmiths Giampaolo Babetto and Francesco Pavan
• *Gallery Two: Steve Moore and Peter Coombs* Jewellery
27 October – 10 December
• *Gallery One: Homocraft* Object making by gay and lesbian communities and the role these objects play
• *Gallery Two: Kevin White ceramist* : Recent work
Tandanya — National Aboriginal Cultural Institute (08) 223 2467
Until 1 October *Kiamudji Rouk* Contemporary weavings from the Maningrida Community
University of South Australia Art Museum (08) 302 6477
7 September – 7 October *Angela Valamanesh: Birds Have Fleed*
19 October – 11 November *Anthony Hamilton : The Velvet Target*

South Australia Region

Millicent Gallery (087) 33 2602
September *Exhibition of Landscapes in Watercolours by Local Artists*
7–30 October *Barbara Wallace Biennial Memorial Exhibition* Inaugural craft exhibition
3–16 November *State of the Art* Collection of Prints
16–30 November *Mixed Media : Pam Harris Retrospective*
Port Pirie Regional Gallery Inc (086) 331 800
until 24 September *Sydney by Design: Wood & Linoblock Prints by Sydney Women Artists between the Wars*
National Gallery of Australia travelling exhibition
4–17 September *Embroiderers, China painting and Floral Art*
18 September – 2 October *Art Teachers and Students Exhibition – John Pirie Secondary School*
28 September – 2 October *Port Pirie and District Orchid Club Annual Display*
3–18 October *Bramley Stephenson* Local painter
3–18 October *Tony Dahlitz* Photographer
18–31 October *Kelly Milton* Mixed Media
1–14 November *Local and Regional Potters*
1–30 November *Secondary Schools Moderation Exhibit*
15–30 November *Local Ceramic Exhibition*
Riddoch Art Gallery (087) 23 8752/3
until 24 September *The River* The notion of the Murray River as a location, community and environment
29 September – 22 October *Broken Hill* Wendy Kelly
27 October – 3 December *Shaft* Rob Cirelli & Bryce Ritchie

Tasmania: Hobart

Salamanca Arts Centre: Long Gallery (002) 34 8414
until 10 September *Pivot 3 — Elsewhere* Contemporary photography
Tasmanian Museum and Art Gallery (002) 35 0777
until 22 October *Australia Remembers : Eric Watertworth and the Optical Amexe*
until 22 October *Tasmanian studio glass* Fused, slumped and blown work from 1970s to the present
13 September – 5 November *Otto Dix – critical graphics*
Etchings and lithographs by a master printmaker
13 October – 12 November *Consignment*
An installation by Andrew Amaoutopoulos
16 November 1995 – 7 January 1996 *Moët and Chandon 1995*
17 November 1995 – 7 January 1996 *The Book Tour – A Graphic Insight*

Tasmania Region

Burnie Regional Art Gallery (004) 31 5033
Until 10 September *Images & Objects* Current works by Tutors from the NW Institute of TAFE
Until 17 September *The World In and Around Us*
Etchings by NSW artist Bernadine Muller
20 September – 3 November *Ripping Yarns*
University of Tasmania fabric exhibition
29 September – 5 November *Changing Dimensions*
Works by NSW Miniature Art Society Members
10 – 26 November *Tasmanian Art & Pottery Exhibition*
Devonport Gallery and Arts Centre (004) 24 8296
Until 24 September *Dualisms #2 – Tapestry and Collaboration* 10 artists works reflecting migration and cross cultural links
29 September – 12 November *Evasive Meanings : Geometric Abstraction in the work of Jon Plapp 1984–1994*
17 November – 10 December *TAFE Graduation Exhibition*

Victoria: Melbourne

200 Gertrude Street (03) 419 3406
until 23 September *Lyndal Walker* : Exploring the timeliness of contemporary fashion and retail display
until 23 September *Terri Bird* : Melbourne installation artist
October The gallery will be closed for renovations
3 – 25 November *Studio Artists' Exhibition*
Australian Centre for Contemporary Art (03) 654 6422
until 17 September *Night Sky* John Conomos
The Avenue of Honour Janenne Eaton
Fake Project, Fake Republic — The Obverse Side Constanze Zikos
23 September – 29 October *Seven Histories of Australia* 7 artists exploring public and private histories of Australia
3 November – 3 December *On a Clear Day You Can See Forever* Recent work of 5 artists exploring the concept of clarity
Colin Duncan Interactive installation
Caulfield Arts Complex (03) 852 43287
until 10 September *The Country Beyond : Random Few* Textile Artists Group Show
A Visible Journey Shelford Art Exhibition
10 – 15 September *1995 Rock Eisteddfod*
John Adamson performance photography
15 – 24 September *VTU Credit Union 1995 Art Exhibition*
26 September – 4 October *Mezcla* mixed media group show
7 – 8 October *Bonsai Society of Victoria*
10 – 29 October *Contemporary Silk Painting*
17 – 29 October *June Stephenson Retrospective* Paintings
13 – 26 November *Alice Bale Art Award 1995*
Educational and Travelling Scholarship mixed media
29 November – 10 December *Coral Minister* Paintings
Centre for Contemporary Photography (03) 417 1549
until 23 September *Site Seeing* Jody Zellan
Between the Known and Unknown, Between Something and Nothing Les Wadding
SX – 70 Works Francis Danesi
29 September – 1 October *I Did It For Love*
Fundraising art exhibition (auction of works 3pm Saturday 30 September)
6 October – 4 November *Familiar* Jacqueline Riva
Camera 2: Projecting Space Ian de Gruchy
Ambrosia in Aspic Karen Trist
10 November – 25 November *RMIT Graduate Show*
10 November – 16 December *Clouds* Maree Green
31 November – 16 December *VCA Graduate Show*

Craft Victoria Gallery (03) 417 3111
 until 9 September *Gerie Hermans : Glass*
 14 September – 7 October *Simon Lloyd : Objects & Furniture*
 12 October – 11 November *Exhibition for Melbourne Festival*
 16 November – 2 December *Sally Cleary : Architectural Ceramics*
 Ian Potter Gallery University of Melbourne (03) 344 5148
 until 9 September *The CBD Series — Robert Boynes : Three Decades 1965–1995* Curator Peter Haynes
 The Jewish Museum of Australia (03) 953 40083
 until 29 October *Chagall and the Bible in Australian Collections*
 3 September – end December *In the Footsteps of Monash : Jews in the Australian Armed Forces in World War II*
 12 November – end February *The Wandering Jew : Myth and Metaphor*
 Linden — St Kilda Arts Centre (03) 534 2396
 until 24 September *Bernard Sachs* mixed media
 27 September – 15 October *Rediscovered / Anonymous*
 Charles Russell and Emil Goh
Lisa Ditterich : Works exploring 'Humane's'
Digital Cinema Modern Image Makers Association
 18 October – 5 November *Meryn Jones and Carla Harbison* 2 conceptual artists exploring human sexuality
Desire Lines Jan Parker
A History of Longing Rebecca Shanahan
 6–12 November *Bloom* Jude Walton and Elizabeth Drake
 Performance piece 7.45 pm every night
 15 November – 3 December *Safe as Houses #3* Linda Sproul
 Meat Market Craft Centre (03) 329 9966
 • Main Hall
 until 24 September *The New Quilts 95 — Beyond the Wagga*
 26 September – 20 October *Injalak* Textile and craft works by the Aboriginal arts and craft group of Injalak NT
 10 – 22 October *Walter Pollack* Opal jewellery
 23 October – 12 November *Masks and Sculptural Leatherwork*
 14 November – 3 December *Monash University Graduate Exhibition*
 • State Gallery
 5 – 24 September *Anne Greenwood* Weaving
 10 – 22 October *Giselle Ryan & Shane Toth*
 24 October – 5 November *Rocks & Water* Margaret Booth and Angie Thomas explore Gippsland's Moroka Valley and Falls
 8 November – 10 December *RMIT Ceramic Graduates*
 • Blackwood Street Gallery
 Until 10 September *Dave Wood* : Calligrapher
 12 – 24 September *Waterside Art Workers — Women Artists in the West* Functional sculptural work of 5 ceramic artists
 26 September – 8 October *Touch Wood*
 Emma Rutherford and Patrick Geier — wooden plates and sculptural furniture
 10 – 22 October *Fragments for Domus* Niky Hepi
 24 October – 5 November *Alison Morton, Lois Densham & Friends*
 7 – 19 November *Graphic Design by Simon O'Halloran*
 Friends Link Gallery
 until 2 October *Miniatures in Clay*
 2 October – 6 November *Somalian Crafts*
 From 14 November *Tasles*
 Monash University Gallery (03) 990 54355
 13 September – 21 October *Sue Ford : Time Frames 1960–95*
 27 October – 15 December Monash University Art Prize (by invitation) *Project Room : Rosalind Drummond*
 Museum of Modern Art at Heide (03) 850 1500
 until 17 September *Allan Mieselman : After-Images*
 Major 25-year survey of 90 works
 3 October – 19 November *Susan Norrie : Projects 1990–1995*
 National Gallery of Victoria (03) 920 80245
 until 1 October *Native* Textiles and crafts
 8 September – 9 October *Black Room* Photographs by Rose Farrell and George Parkin
 7 – 29 October *Windows of the Mind* Artists from the Second Story Psycho Social Rehabilitation Programs
 8 September – 9 October *The Wild Ones: Expressionist Prints from Munch to Beckmann* In collaboration with the National Gallery of Australia
 20 October – 27 November *Louise Bourgeois* : Sculpture
 18 October – 4 December *Renaissance Drawings from the Uffizi*
 25 October – 27 November *Robert MacPherson : 1975 – 1995*

Victorian College of the Arts Gallery (03) 685 9300
 11 – 25 September *Works by the Drawing Department*
 25 September – 9 October *Printmaking Department*
 9 – 27 October *Post-Graduate Show*
 30 October – 3 November *Pamela Dale* Prize winner of the Keith and Elisabeth Murdoch Travelling Fellowship 1993
 6 – 20 November *Cheltenham Show* Teaching staff from the Cheltenham School of Art, England
 21 November – 1 December *Undergraduate Show* : Waverley City Gallery (03) 562 1609
 until 1 October *Contemporary Art and Technology Inc Digital Imaging Award* Electronically manipulated works
 6–22 October *Waverley Arts Society 25th Anniversary Exhibition*
 27 October – 26 November *Mark Kimber* Photography
 Westpac Gallery, Victorian Arts Centre (03) 9281 8194
 until 5 October *Dante in Australia*
 Artists interpreting Dante
 until 8 October *Ancor Paper Awards 1995*
 Works on paper
 7 October – 3 December *In the Limelight* Making music
 5 November – 3 December *Hot Wax* An Aboriginal Indonesian Australian Batik Collection

Victoria Region

Ararat Gallery (053) 52 2836
 Until 8 October *Artists with Regional Origins*
 Angela Brennan, Jarno Coone, students from University of Ballarat
 5–6 October *Sydney Intermedia Network*
 Innovative artists working in video
 13 October – 26 November *Texts from the Edge*
 Tapestry and identity in Australia
 13 October – 5 November *Patrick Tanner* : Photography
 10–26 November *Stawell Art & Craft Group*
 Ballarat Fine Art Gallery (053) 31 5622
 until 24 September *Lloyd Rees Drawings — Centenary Retrospective* 120 drawings 1910–1988
 29 September – 19 November *Helen Ogilvie Retrospective*
 Benalla Art Gallery (057) 62 3027
 until 1 October *Australia Remembers : Army Daze* From the Australian War Memorial
A Tribute to 'Weary' — A Portrait of Sir Edward Dunlop
We'll Meet Again — The Ex-Service Men and Women of Benalla & District Bern and Gerhard Emmerichs Glass, ceramics and design
 6 October – 5 November *Women Artists in the National Trust Collections* Colonial period to present day
The Antipodean Aliar Peter Stitt
 10 November – 10 December *Shane McGuffie*
 Benalla artist
 10 November – 16 December *The River*
 Contemporary perspectives of the Murray and its environs
 Bendigo Art Gallery (054) 43 4991
 until 15 October *Delightful Derby* A selection of 19th century Derby porcelain
 6 September – 5 November *Bendigo's First Years*
 10 September – 4 October *Inge King : Small Sculptures*
 6–29 October *People on the Move* An exhibition and competition of sports photography
 1 November – 3 December *John Robinson : Recent Paintings*
 8 November – 7 January *Life on the Diggings*
 Castlemaine Art Gallery and Historical Museum (054) 72 2292
 until 8 October *All Creatures Great and Small : Animals in Australian Art*
 13 October – 5 November *Women Artists made Visible* by Sharon Hackett
 12 November – 10 December *James Farrell Self Portrait Award* Third biennial self portraiture exhibition
 City of Hamilton Art Gallery (055) 73 0460
 until 2 October *Photographs by Glenn Guy*
 Travel photographs of the Himalayan regions of Nepal and Tibet
 4–25 September *Landcare Landscapes* Paintings and photographs of the changing Victorian Western District
 1–30 October *Painting in the Round* Majolica plates and dishes by contemporary Australian crafts people

Geelong Art Gallery (052) 29 3645
 until 1 October *Creators and Inventors : 100 Years of Women's Art in the National Gallery of Victoria*
 until 29 October *Off the Mantlepiece : Australian commercial ware*
 7 October – 5 November *Peter Atkins 'World Journal' VIII Triennale — India 1994*
 Horsham Art Gallery (053) 82 5575
 until 17 September *Painting in the Round*
 Majolica plates and dishes by contemporary Australian crafts people
 until 30 September *Vacuum* Janina Green photographs
 19 September – 15 October *Stepping Stone : A survey 1981–95 Graeme MacGregor* painting and drawings
 3 October – 12 November *Joyce Evans* : Photos and tapestry
 17 October – 9 November *Louis Kahan : A Survey*
 4 November – 3 December *Student Exhibition Wimmera Community College of TAFE*
 Latrobe Regional Gallery (051) 34 1364/2275
 8 September – 15 October *My Head is a Map — A Decade of Australian Prints*
 National Gallery of Australia travelling exhibition
 21 September – 8 October *Morwell Art Group Exhibition*
 13–29 October *A Glass Act* Anthea and Alby Fisher
 20 October – 26 November *The New Energy*
 Survey of contemporary artists working locally
 3–19 November *Gippsland Ceramic Artists Association Exhibition*
 McClelland Gallery Langwarrin (03) 789 1671
 until 17 September *Artists' Bookplates and Prints*
 until 17 September *Appreciating Assets* Recent acquisitions
 until 1 October *Meet Mr Heng* One major work supported by drawings and prints
 Mildura Arts Centre (050) 23 3733
 until 30 September *ACE — The Australian Comic Book Exhibition*
 until 1 October *Best Arrangement of a Single Bloom*
 1–31 October *Mock Baroque*
 25 October – 21 November *Baillieu Myer Collection*
 22 November – 6 December *TAFE BA Exhibition*
 Sale Regional Art Gallery (051) 42 3372
 From 16 September *Anнемieke Mein* : Recent works
 16 September – 8 October *Scottish Artists' Prints: 1984–1989* A British Council Exhibition
 16 September – 22 October *Celebration and Place* 7 artists of Central Gippsland
 13 October – 12 November *Clifton Pugh and Friends at Dunmoochin* With Nolan, Olsen, Brack, Blackman and others
 17 November – 17 December *ACE — The Australian Comic Book Exhibition*
 27 October – 19 November *John Woollard*
 Recent furniture in wood by Gippsland designer/maker
 Shepparton Art Gallery (058) 216 352
 until 28 September *Charles Bush Self Portraits 1936–1986*
 3 – 29 October *The River* Contemporary perspectives of the Murray and its environs
 2 – 30 November *Bern and Gerhard Emmerichs — Ceramics Glass and Design*
 Swan Hill Regional Art Gallery (050) 32 9744
 until 5 October *Mock Baroque*
 11 – 18 September *Arts Expo* Swan Hill Secondary College
 22 September – 9 October *One Sun, One Earth, One Peace*
 15 October – 12 November *ACE The Australian Comic Book Exhibition*
 27 October 1995 – 29 January 1996 *Lake Boga at War*
 Wangaratta Arts Centre: The Exhibitions Gallery (057) 22 0865
 until 1 October *North East Embroiderers Guild*
 10 – 16 November *Wangaratta TAFE Art & Design*

Western Australia: Perth

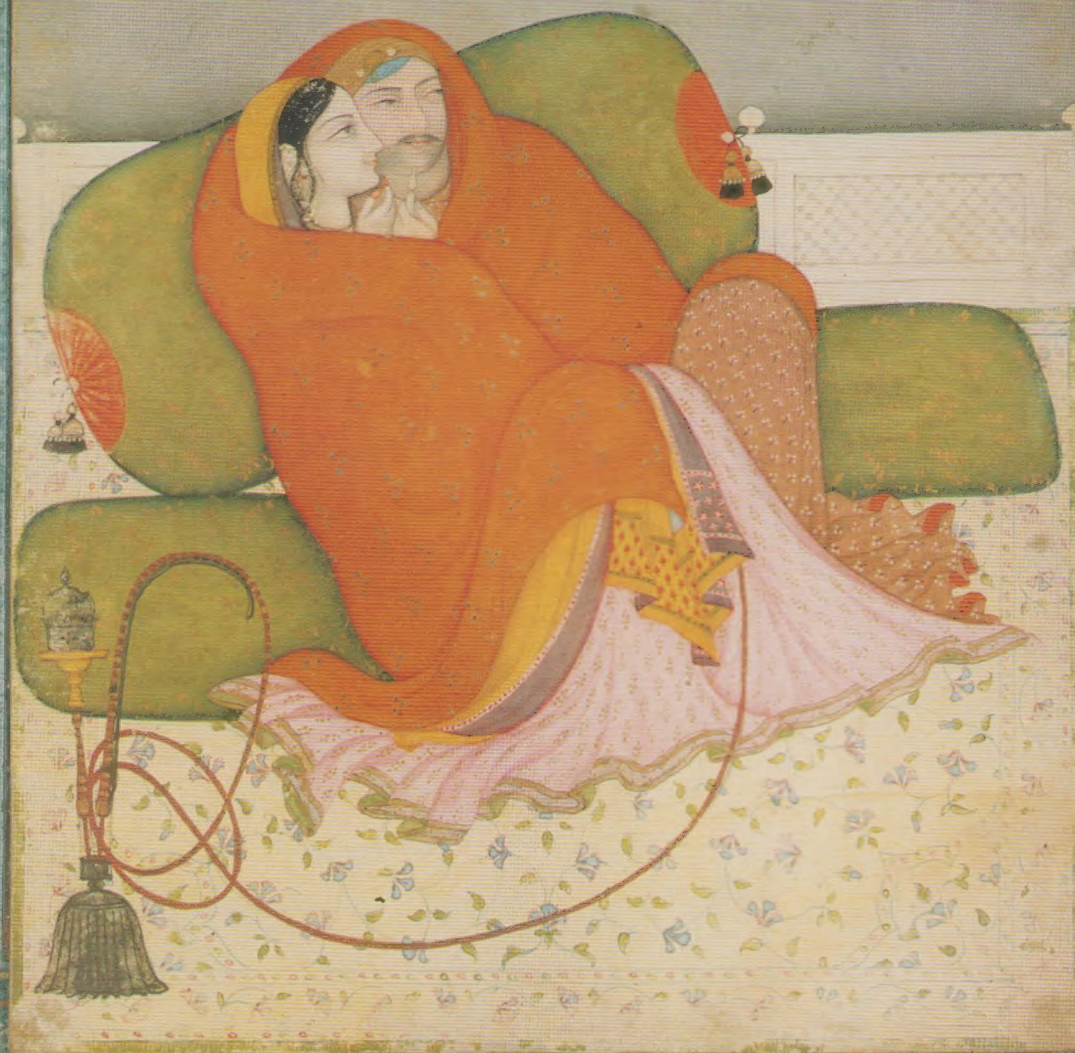
Art Gallery of Western Australia (09) 328 7233
 until 10 September *Bea Maddock — Layers of Meaning*
 until 8 October *Moët & Chandon Art Acquisitions Fund*
 Works by selected young Australian artists
 21 September – 5 November *Moët & Chandon Touring Exhibition 1995*
 26 October – 10 December *Jimmy Pike — Desert Designs 1985–1995*
 2 November – 7 January *Prints and Drawings of the Weimar Republic* Work from 1918–33
 16 November – 14 January *The Age of Rubens to Rembrandt* Flemish and Dutch 16th and 17th Century Prints
 Crafts Council of Western Australia: Craftwest Gallery (09) 325 2799
 14 September – 15 October *City of Perth Craft Award 1995*
 19 October – 19 November *Presenting the Fellows*
 30 November 1995 – January 1996 *Emerging Artists Exhibition*
 Lawrence Wilson Art Gallery
 University of Western Australia (09) 380 3707
 until 3 December *Emily Pelloe* Wildflower drawings
 10 September – 15 October *Beyond Presence*
 John Pasco
 10 September – 15 October *Drawing Out* Touring exhibition featuring contemporary WA drawing
 25 October – 3 December *My Head is a Map — A Decade of Australian Prints* National Gallery of Australia travelling exhibition
 Perth Institute of Contemporary Arts (09) 227 6144
 6–17 September *Jon Burt, Katie Lavers and John Patterson* Performance season Wednesday – Saturday
 7–15 September *Tiger Canopy* Performance
 7–10 September *Cabaret Erratica* Presented by Deck Chair Theatre
 23 September – 29 October *Avrage Festival*
 New and innovative acts presented by Festival Fringe Society of Perth
 9 – 11 November *Four on the Floor* Individual works by 4 Sydney based dancers/choreographers
 9 November – 10 December *Installation* by Michael McGhie
 9 November – 10 December *Body Work* Penny Coss
 13 – 26 November *Physical Culture* Festival of dance
 27 November – 10 December *Aboriginal Music Theatre*

Western Australia Region

Bunbury Art Galleries (097) 21 8616
 until 10 December *Artist in Residence: Kasia Dziewaltowska-Gintout* Icon artist
 until 17 September *Genesis* South West Primary School
 until 17 September *Brenda Gearing* Paintings and drawings
 until 17 September *Karen Bridges* Photography
 23 September – 29 October *Bunbury Biennale*
 23 September – 10 December *Art Gallery of WA : Centenary Highlights*
 11 November – 10 December *Visions*
 South West High School
 Geraldton Art Gallery (099) 21 6811
 until 17 September *Geraldton Art Society*
 Annual exhibition
 until 15 October *Out of the Box*
 22 September – 29 October *Parallels*
 Selections from the Sculpture Survey 1995
 20 October – 20 November *Australia Remembers*
 21 October – 19 November *Sheltered in an Australian Landscape* Katherine Bradley
 3–24 November *We've Come a Long Way* International Year of Tolerance photographic exhibitions

VISION OF KINGS

ART AND EXPERIENCE IN INDIA



The National Gallery of Australia, in association with the National Museum of India, is hosting the first major exhibition in Australia of Indian art.

The exhibition will include 120 master works covering a period of 2000 years, drawn from Indian, Australian, European and American collections, displayed in an exotic setting evoking the temples and palaces of India.

NATIONAL GALLERY OF AUSTRALIA

25 NOVEMBER 1995 - 4 FEBRUARY 1996

